

THE OFFICIAL
**DOCTOR
WHO**
MAGAZINE

**INSIDE: COLIN BAKER
SPEAKS OUT!
WE INTERVIEW THE
SIXTH DOCTOR**



MARVEL NO 97

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**THE CYBERMEN
ARE BACK!**

**READ HOW THEY
RETURNED TO
OUR SCREENS...**

PLUS
**UNSUITABLE
FOR
CHILDREN?**
**THE CRITICS' CASE
IS EXAMINED**





LEELA

THIS ISSUE

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ COLIN BAKER INTERVIEW



★ ★ ★
We talk to the Sixth Doctor on location. Read how he felt when he was approached about the part, his views on the series and his interpretation of the character of the Doctor. All this and more on Page 20!

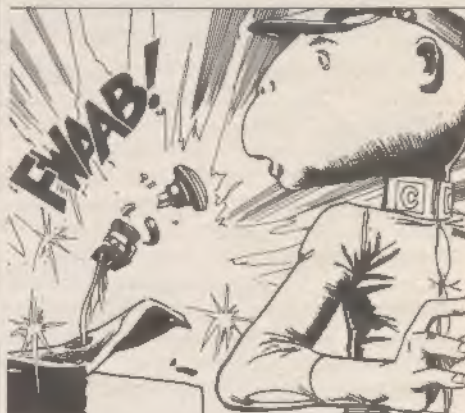


★ ★ ★ ★ ★ ★ ★ ★ ★ ★ FROM THE ARCHIVES

This issue we cover the *Revenge Of The Cybermen*, directed by Michael Briant. An episode-by-episode breakdown of the story, plus an intriguing fact file on the dramatic happenings during the making of the story, starts on Page 15.

COMIC STRIP (FINAL EPISODE) Page 7.

Their attempt to save the Zyglots, the rarest creatures in the Universe, has brought the Doctor and Dr. Asimoff on board an Akker ship. The



Akkers, reputed to be the dullest race in the galaxy, are hunting the Zyglots for their colours and once face to face with the Captain of the



ship, the two Doctors learn of a link with Astrolabus. Complications – and an upset for Frobisher – ensue as the tale draws to a close...

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INTERVIEW WITH DIRECTOR MICHAEL BRIANT

Colony In Space, The Sea Devils, Revenge Of The Cybermen, Robots Of Death... The director of these popular stories talks to



Doctor Who about the practical problems he faced and the solutions he found, the people involved and what went on behind the scenes during the making of the episodes. Turn to Page 26 to read all about it.

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ALL IN THE FAMILY

Sometimes when people get an idea into their heads they pursue it rather blindly, clutching at straws and vague innuendoes and ignoring hard evidence which disproves that idea. I fear this is a trap into which Steve Hopper has fallen (*Letters*, issue 95).

I do not believe that the Master was in any way related to the Doctor, and I think this is borne out by *The Five Doctors*. Susan obviously does not know the Master – quoting from the book we have, “Susan was baffled. ‘Is that man a friend of the Doctor – Doctors?’”

If the Master was the Doctor’s son he would have been Susan’s father or uncle and it would be unlikely (though not impossible) that she did not know him.

More importantly, we have the first Doctor’s own reaction to the Master when they meet in the tomb. Not a paternal, ‘Hullo son, how’s your mother?’ but rather, “Do I know you, young man?” If that was simply a father disowning an errant son (or brother for supporters of that theory) the Master would have been unlikely to reply, “Believe it or not, we were at the Academy together.” Also the Doctor’s subsequent remark of, “What an extraordinary fellow!” shows no hint of familiarity.

While I’m at it, the fact that they were at the Academy together suggests that they are contemporaries and not of different generations. It seems realistic to assume that the Doctor’s lifestyle is no less dangerous or taxing than the Master’s, so perhaps the fact that the Master reached the end of his regenerations well before the Doctor could suggest that the Master is the elder of the two (but for my money, not the Doctor’s father).

Steve asks why the Doctor should have painful memories about his family. The answer could be that they were all killed off in a rather distressing manner. A good explanation of the Doctor’s behaviour would be that he was forced to watch their nasty end, unable to help them because of the Time Lords’ policy of non-intervention. This would have prompted him to leave Gallifrey and to interfere constantly. Susan could have been the sole survivor of the unpleasantness, her family having been killed at the same time as the Doctor’s. With nobody to look after her, the Doctor would have taken her with him and brought her up as his granddaughter. She may not have known the awful truth either, because she was too young at the time, or because her mind simply blocked out such a cataclysmic event and she therefore believed the Doctor to be her grandfather. He was going to tell her when she was old enough but the right moment never presented itself.

What the terrible event could have been remains open to speculation.

DOCTOR WHO LETTERS

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Maybe it was an accident, possibly even caused by the Doctor himself, or maybe it was deliberate – in which case it was probably caused by the Master. In any case it certainly involved the death of the only woman the Doctor ever loved (such a glorious old cliché that it has to be true).

Well, it’s a thought isn’t it?

You say that the Master is in *The Two Doctors*. I hope that this has been made possible by lifting him out of his time-stream (as when allowing the Doctor to meet himself), rather than letting him escape from *Planet of Fire*. I was sorry to see him go but the decision to kill him off having been made, I think it should be stuck to.

John Wolstenholme,
Sheffield.

That has to be the final word on this debate – unless someone comes up with a point too good to ignore!

WELL DONE

I really want to congratulate and thank Messrs Steve Parkhouse, John Ridgeway, and Alan McKenzie for a highly entertaining comic strip in *The Voyager*. You’ve captured the style and spirit of Colin Baker expertly, and what would it be without the highly amusing antics of the loveable Frobisher? Keep him as a penguin and you’ve got a winner. I think it’s worthy of being televised. Also Mr Ridgeway, my mother, who is a graphic artist, was immensely impressed with the artwork.

On a different note, I wish to respond to Mr John Richardson’s letter in issue 92. I’m afraid some of his complaints were in vain, as we didn’t get to see *Inferno* down here, which was a disappointment to me because, being fifteen years old, there are many Pertwee adventures that I’ve never seen which I would like to. Additionally, I have never seen a full Hartnell or Troughton adventure (excluding *The Three Doctors* and

The Five Doctors). We did have repeats but only for two months, which I consider too short a length of time to fully enjoy them, considering how many adventures there are.

As if that wasn’t enough, apparently the A.B.C. (Australian Broadcasting Corporation) are having problems in placing the new 45 minute episodes into a time slot. I hope they sort it out without having to take such drastic measures as editing, because, as I’m sure you’ve read in Stephen Pannell’s letter in issue 91, they successfully spoilt episode four of *The Caves of Androzani* by doing just that, though not for time reasons.

Norin Alam,
Sandy Bay,
Tasmania.

VIDEO NASTIES?

I must express my disappointment at the lack of repeats to celebrate such a monumental event as the *Doctor Who* anniversary. Twenty-one years is a long



time in the life of a tv series and the recent recovery of previously-lost episodes from Nigeria provided the ideal opportunity for the showing of old stories. This is what we, the fans, want.

While on the subject of video, I would like to draw attention to the latest *Doctor Who* video *The Brain of Morbius*. I realise that the editing of this video is not your fault, but I have to complain to someone. I feel that the editing of this video is inexcusable. The cuts were made because of the supposed horror content of the story. Rubbish! Which is the most horrifying, the recent showing of the BBC programme, *Threads* or *The Brain of Morbius*?

Threads gave me nightmares, which is a lot more than *Doctor Who* ever did, even when I was very much younger.

If a parent hires a so-called video nasty and tells his child he is not to watch it, that child, behind his parent’s back, will go ahead and watch it. *Doctor Who*’s

greatest fans are not children and do not deserve to be treated as such, with such blatant attacks of the editor's scissors. I would rather pay between £25 and £30 for a full version than £19.95 for half measures.

Stephen W. Morgan,
Crumlin,
Gwent.

VIDEO HORRIBLES!

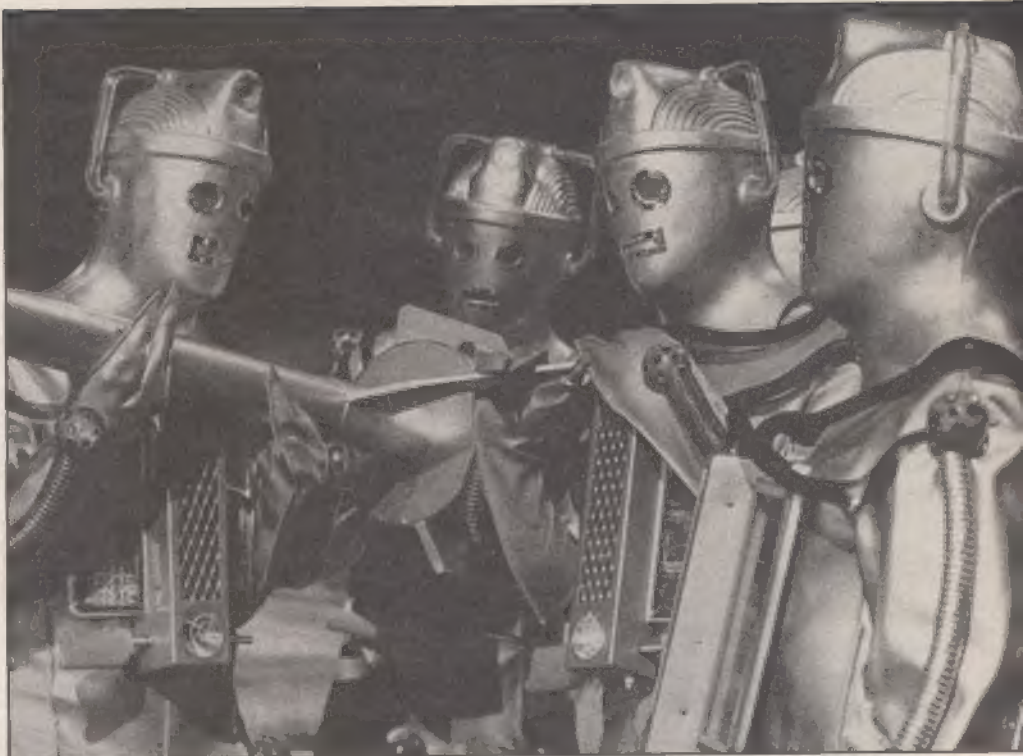
Alasdair Non was correct about the awful editing going on at the Beeb. I for one am put off buying BBC videos because of what can only be seen as catastrophic use of the editor's scissors. The Beeb wonder why there is a large underground video market for *Doctor Who*. Maybe if they showed more repeats and issued more videos, say one a month, we would be a lot happier. I would much rather pay say £20 for a full-length *Doctor Who* story - unedited and good quality, than watch crackly, faded pirate copies, but that is what I and many others are forced to do at the moment. When will the BBC ever see sense?

Richard Thomas,
Agar Comics,
Adlington,
Cheshire.

EVOLUTION OF THE CYBERMEN

Many people I have talked to believe that since the Cybermen are essentially made of metal and plastic parts, they are incapable of evolving. If anyone else believes that, this will change their minds...

In *The Tenth Planet*, it was apparent that these were the first Cybermen. This is indicated by the face (most Cybermen do not have noses), the two thousand-watt lightbulb on top of their heads, and the fact that they still had names. But, the most primitive thing about them was that they were dependant on power from Mondas.



The Cybermen in mid-evolution, in a scene from *Doctor Who And The Moonbase*. Further developments are to follow... (See Jeffrey Williams' letter below.)

In *The Moonbase*, we see that the Telosian Cybermen have evolved a bit more. The general form had changed a great deal, although there were still resemblances to the original Cybermen.

In *Tomb of the Cybermen*, we see that they are identical to the Cybermen from *The Moonbase*. Yet still it was apparent that these Cybermen had evolved technologically with the creation of the Cybermat.

In *The Wheel in Space*, we see that, no matter how slightly, the Cybermen have evolved further, especially in invasion techniques.

In *The Invasion*, we see a tremendous change in the Cyber form (especially the zipper just below the neck). It is apparent that the Cybermen have reached the pinnacle of invasions.

In *Revenge of the Cybermen*, we find them in a decline. (The Cybermats look like steel worms). We also see that the Cybermen's biggest weakness is gold.

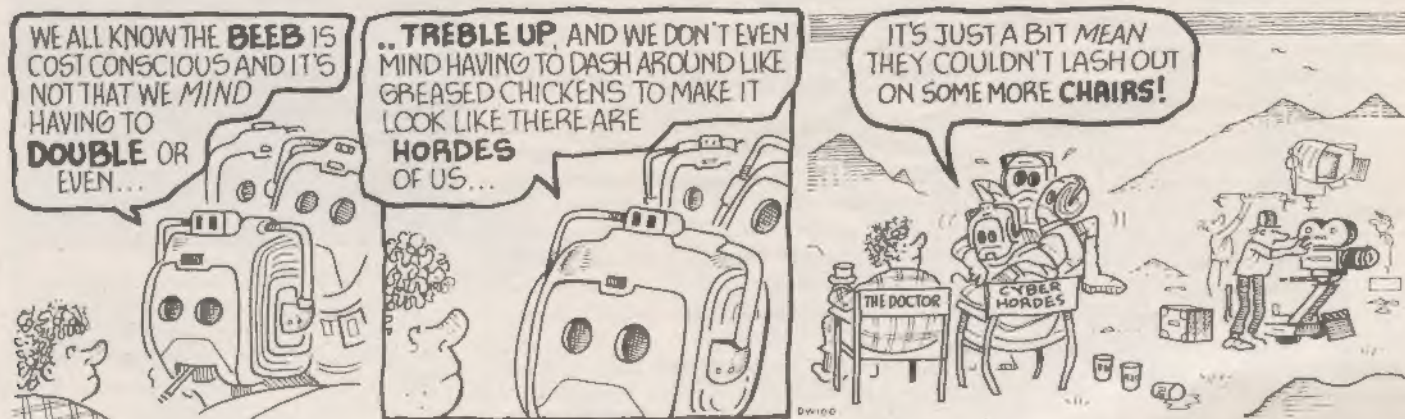
In *Earthshock* the Cybermen make a last ditch effort for victory. Instead, they suffer a crushing blow.

In *The Five Doctors*, we see the Cybermen in a battle that in the past they wouldn't have bothered to fight. Their military coordination was the worst ever. (Turning around and seeing a Raston Warrior Robot destroying the troops one Cyberman at a time and not even firing a shot!)

In *Attack of the Cybermen*, I hope we shall see a comeback.

Jeffrey Williams,
Williamston,
N.C.

DOCTOR WHO? by Tim Quinn & Dicky Howett



GALLIFREY & GUARDIAN

STOP PRESS - CYPRUS CHRISTMAS PRESENT!

Some wonderful news has reached here at Marvel concerning the continuing quest to complete the film archives of *Doctor Who*. Following enquiries sent out to many countries that bought the show in the past, episodes one, two, and three of the William Hartnell adventure, *The Reign of Terror*, are on their way back to the BBC for safe keeping. The enquiries were sent out by Programme Adaptations official Roger Brunskill, who telexed many countries asking for any missing *Doctor Who* material to be returned to its rightful home.



Two countries replied in the negative and then Cyprus' tv station sent in a list that comprised *The Aztecs*, *The Sensorites* and episodes one, two, three and six of *The Reign of Terror*. BBC Archive Selector Steve Bryant is delighted with the find and says, "We've still got to hear from several other countries, so we're keeping our fingers crossed." Producer John Nathan-Turner who phoned the good news through to us is similarly pleased.

The Reign of Terror closed the very first season of *Doctor Who* and was notable for its polished comic script from the pen of Dennis Spooner. Episode six was returned to the BBC back in 1982. As for the other recent 'finds', *The Time Meddler* and *The War Machines*, delay was experienced in shipping the episodes to these shores, but these should now have arrived at Brentford. The list of missing episodes is now down to 120, and the message from Steve Bryant is, as ever, keep on looking.

COMING UP ON AIR

With the twenty-second season of *Doctor Who* already underway, details are still being released about the final two stories scheduled for screening this year. Story Five, *Time Lash*, has for its guest cast: Paul Darrow as Tekker, Denis Carey as the Old Man and Jeananne Crowley as Vena. Paul is the second *ex-Blake's Seven* star to appear in the show this season, following Jacqueline Pearce's inclusion in the cast of *The Two Doctors*. Some fifteen years back, Paul recorded another *Doctor Who* story, the 1970 Jon Pertwee adventure, *The Silurians*. Denis Carey has also been in the series before - once in the aborted *Shada* tale as Professor Chronotis and, in 1981 as

the Keeper in *The Keeper of Traken*.

The sixth and final story has now received a title from author Eric Saward. It is intriguingly named *Revelation of the Daleks* and features not only a return for the popular inhabitants of Skaro, but also their creator Davros - to be played once more by Terry Molloy. Terry was Davros in 1983's *Resurrection of the Daleks*, as well as Payne in *Attack of the Cybermen*. *Revelation* is set on the planet Necros, and will involve four days' location filming in the Portsmouth area. With studio recording completed by early February, the twenty-second season should draw to a dramatic and successful close.

SUCCESS ON A PLATE

An entirely new *Doctor Who* product line has been launched, consisting of plates, decorated with the *Doctor Who* theme,

William Hartnell, Patrick Troughton and Jon Pertwee. The plates are 8 1/4" in diameter, elegantly finished with a platinum coating on the rim, and they come in an attractive maroon Royal Albert box, which



suitable for wall mounting or other display. The plates are of beautiful, high quality white china in the Royal Albert Albion style, produced by Royal Doulton, and the decorations are in the form of attractive sketches and set under the glaze.

Twelve different plates are already planned, and production has started on the first three. They depict the first three Doctors -

QUOTE OF THE MONTH

This month's quote comes from a Dutch reader, Gerald Von Dorst, who will be receiving one of our infamous prizes soon. Issue 96's quote will be revealed next month, so meanwhile have a think about this little teaser: "Somewhere, somewhere. Stands to reason . . . stands to reason? . . . Yes, stands to reason. . . . Stupid expression, stands to reason . . . I mean, why doesn't it lie down to reason? . . . much easier to reason lying down."



is an optional extra. Prices are expected to be below £10 each, complete with the box.

Bona-Plus Ltd, the producers of the plates, have obtained the exclusive licence from the BBC to produce ceramics decorated with the *Doctor Who* theme.

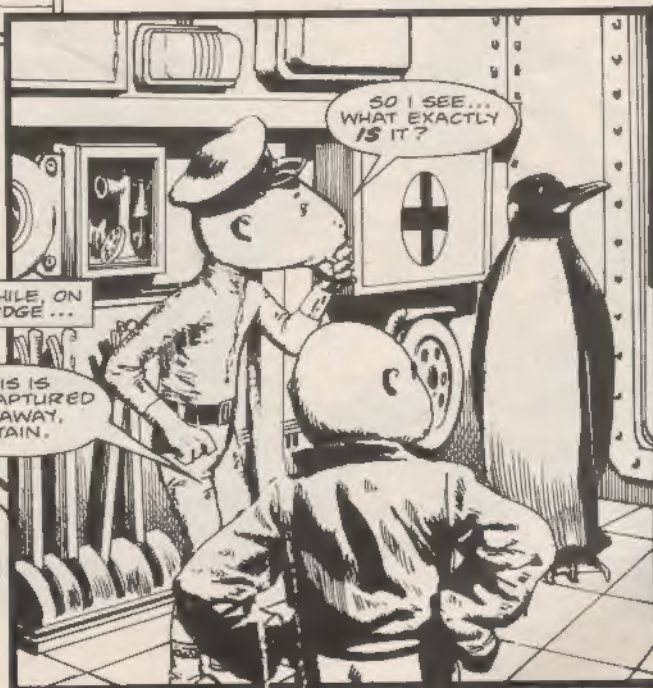
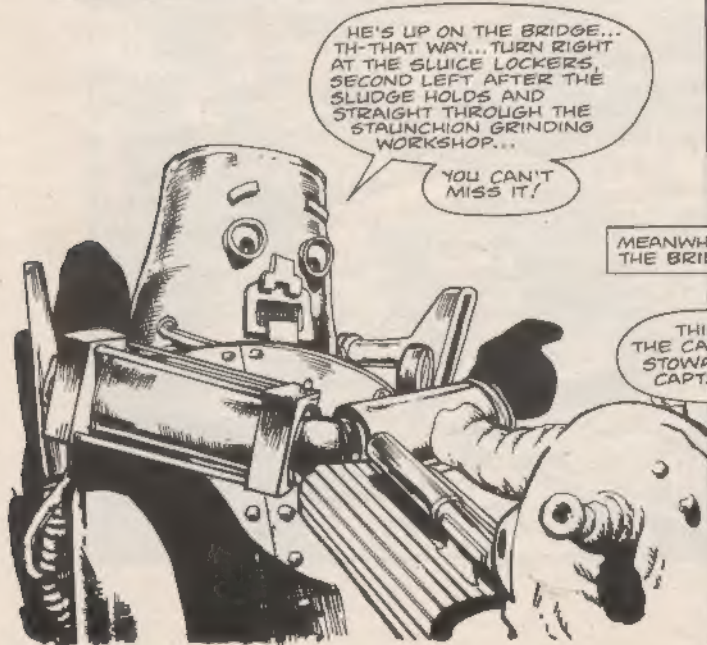
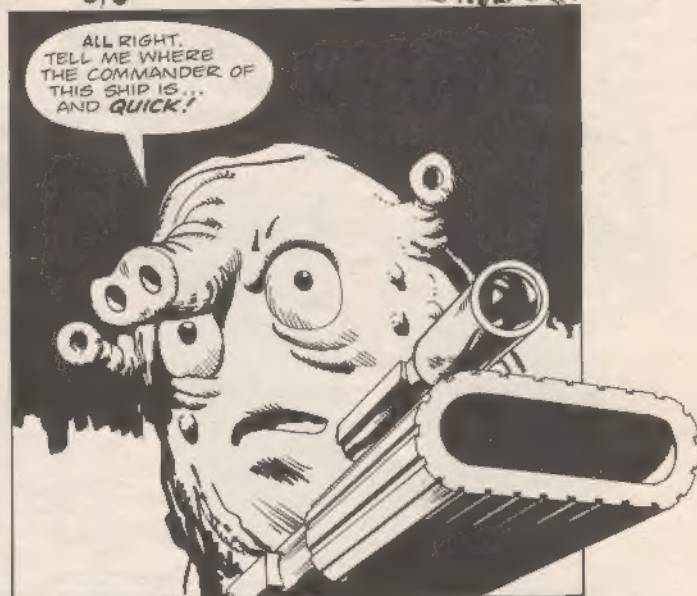
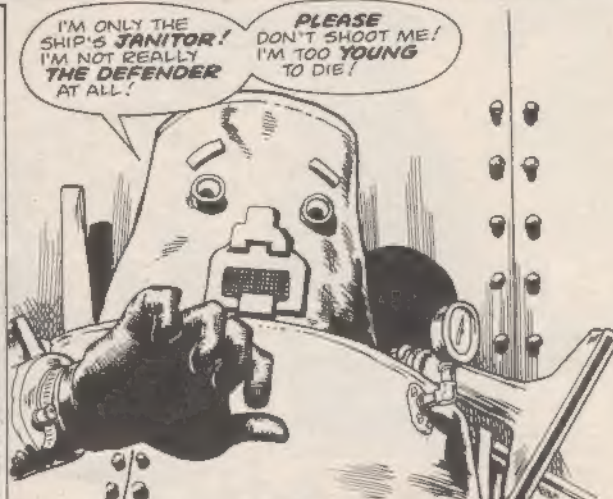


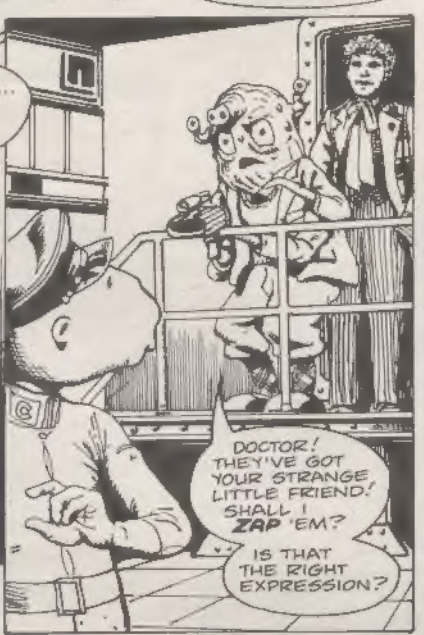
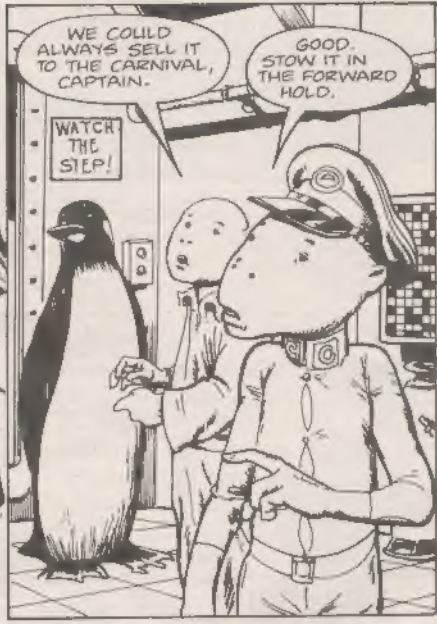
POLLY THE GLOT

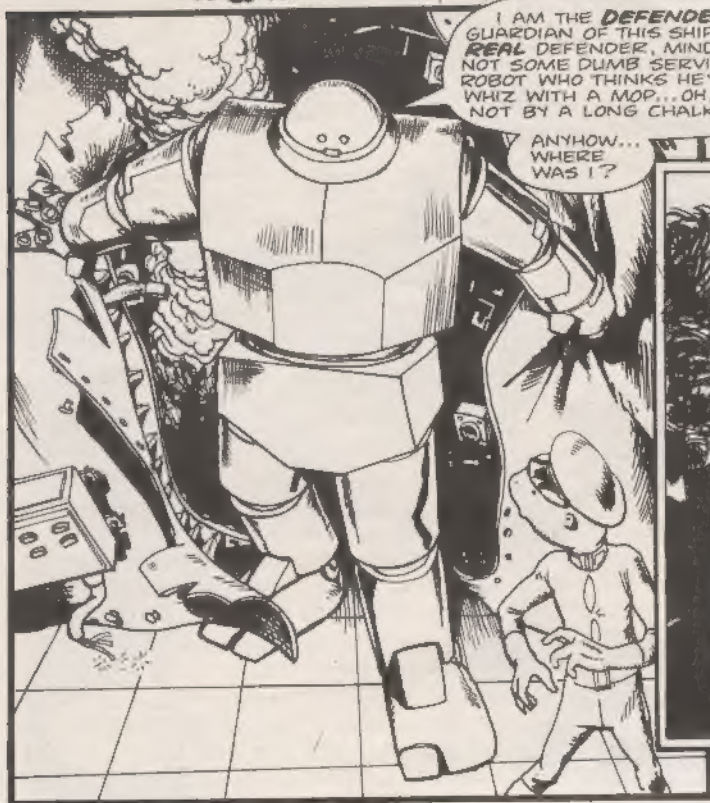


PART 3

SCRIPT-STEVE PARKHOUSE ART-JOHN RIDGWAY, EDITOR-ALAN MCKENZIE





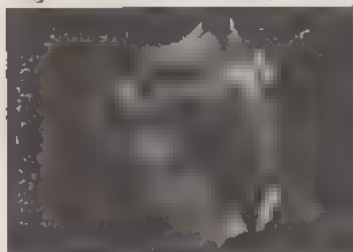




Getting us underway this month is Robin Campbell of Sheffield, who wonders, in the light of the four different actors who have played Borusa (John Arnatt, Leonard Sachs, Angus McKay and Philp Latham), how many other recurring characters have been played by more than one actor.

Well, apart from the Doctors, there have been four Masters (Anthony Ainley, Geoffrey Beevers, Peter Pratt and Roger Delgado), two Romanas (Lalla Ward and Mary Tamm), two voices of K9 (John Leeson and David Brierly), two Jamies (Fraser Hines and Hamish Wilson) and in *Mawdryn Undead* the young Tegan and Nyssa were played by Sian Pattenden and Lucy Baker.

The Great Intelligence, the disembodied voice that controlled the Yeti, was played by Wolfe Morris in *The Abominable Snowmen* and Jack Watling in *The Web of Fear*, whilst



the voice of the White Guardian in *The Stones of Blood* was by the late Gerald Cross, as opposed to Cyril Luckham. The Silurian leader, Icthar, in *Warriors of the Deep* was played by Norman Coombes, whilst in *Dr Who and the Silurians*, Icthar, then just a plain Silurian Scientist, was played by Pat Gorman and voiced by Peter Halliday.

In *Mission to the Unknown* in 1965, there was a character called Malpha played by Robert Cartland, who returned in *The Daleks' Master Plan* played by Brian Mosely. Then there have been three Davros'— firstly Michael Wisher, then David Gooderson and more recently Terry Molloy, who has taken the part twice. In *The Hand of Fear*, Eldrad was firstly played by Judith Paris and then Stephen Thorne, who also played the original Omega in *The Three Doctors*, more recently played by Ian Collier in

MATRIX

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SKELTON SERVICE

Recently Allan Goss was watching the ITV series *Rainbow* and saw the name Roy



Skelton in the credits. Allan wonders whether this is the same Mr Skelton who seems to have spent an eternity playing Dalek voices. It certainly is, Allan, and this seems an appropriate moment to list all of Roy's *Doctor Who* credits, as listed in the Radio Times. He played Dalek voices in *Evil of the Daleks*, *Planet of the Daleks*, *Genesis of the Daleks* and *The Five Doctors*. He played Cybervoces in *The Tenth Planet* and *The Wheel in Space* and a Kroton voice in *The Krotons*. He was also a monoid voice in *The Ark* in 1966 and the computer voice in *The Ice Warriors*. He played the invisible Wester in *Planet of the Daleks*. In monster form, as opposed to just voices, he was Marshal Chedaki in *The Android Invasion* and King Rokon in *The Hand of Fear*. As himself, he was Norton, the IMC spy in *Colony in Space* and Mr James in *The Green Death*.

ON TARGET

Talking of the books brings us onto our semi-regular Target-question time: this month Martin Keeling of Milton Keynes asks who did the inside illustrations to the early books. First, Arnold Schwartzman did *The Daleks*, whilst John Wood did *The Zarbi* and Henry Fox drew the inside pictures for *The Crusaders*. Chris Archilleos did both the covers and interiors for *Day of the Daleks*, *The Doomsday*

Weapon, *The Auton Invasion* and *The Cave Monsters*, whilst the highly distinctive style of Alan Willow graced *The Green Death*, *The Sea Devils*, *The Curse of Peladon*, *The Daemons*, *The Abominable Snowmen*, *The Cybermen* and *Terror of the Autons*.

Our second Target query comes from Gary Tudhoe, who asks which book covers feature the Doctor's companions. So, Peter Brooks' cover for *The Green Death* featured Jo Grant. Chris Archilleos drew Jo on *The Sea Devils* and The Brigadier on *The Auton Invasion*. Victoria and Jamie feature on his *Abominable Snowmen* bookjacket, whilst Victoria is featured on *The Ice Warriors* cover. Both Archilleos and Brookes featured the Master, the former on *The Doomsday Weapon* and the latter on *Terror of the Autons*. The Master has also been drawn on covers by Andrew Skilliter, namely *Logopolis* and *Planet of Fire*, along with Kamelion, whilst Mark Bentham has put the evil Time-Lord on the cover of *The*

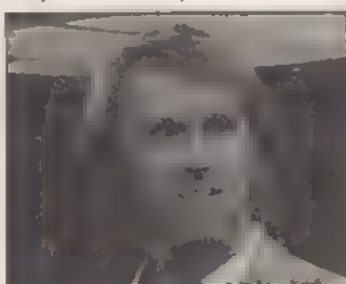


Mind of Evil. Sarah-Jane Smith turned up on two covers by Peter Brookes, firstly *The Giant Robot* and then *Planet of the Spiders*, whilst Archilleos put her on *Pyramids of Mars*, and Roy Knipe placed her on *Hand of Fear*. Leela appeared on *The Face of Evil* and Nyssa on *The Keeper of Traken* whilst the first Romana is on *The Armageddon Factor* and *The Androids of Tara*, sharing the latter with

a bemused-looking K9, who also crops up on *The Five Doctors*. Finally Jamie McCrimmon is featured on *The Highlanders*.

EXPOSED!

Quick one from Suzanne Barry in Scotland who, after seeing Peter Davison's bare chest in *Black Orchid*, wonders whether there "has ever been any other story in which the



Doctor decently exposed himself?" Indeed, Suzanne, in *Spearhead From Space* the newly regenerated third Doctor took a shower and revealed that apart from a new face, he had also gained some colourful tattoos on his arm!

TIME-LORD TROUBLE

A regular question here, but Michael Bartrum of Norfolk was the first name out of the hat. He asks whether The Master, The Meddling Monk and The War Chief are all the same Time-Lord. First, the War Chief certainly isn't the Master, as the treacherous Time-Lord who tried to sell the secrets of time travel to the Aliens led by the War Lord in *The War Games* was gunned down by his 'allies' towards the end of the battle.

There is nothing to indicate that the Monk and The Master aren't one and the same, but as there is little to suggest that they are, we feel it is better to think of them as two separate people. The Monk was a far less lethal person, preferring to do things like putting a deposit of money in a building society and then shooting forward a few hundred years and picking up a fortune in compound interest, whereas the Master would have been far more likely to have murdered all the staff and walked out with three times as much money!

Preview

THE MARK OF THE RANI

The third story of this new season of *Doctor Who* is called *The Mark of the Rani* – but what exactly is this strange mark? Is it a stain? Or is it some sort of warning? And who is the mysterious Rani? Why has she been expelled from her home world of Gallifrey – and just why is she now teamed up with the evil Master? Has the Doctor's arch-foe found a female companion for himself, or is it Rani who has found a companion?

Story 6X throws up so many questions – and over the two forty-five minute segments transmitted this February, we ought to see the answers slowly become clear in what

many people connected with the show believe is possibly the best script of the season.

Set in the England of the 1830s, the story takes place in the time of the thinkers, the inventors and engineers who shaped the world into what we know it to be today. One of those great pioneers was George Stephenson, who around that time invented The Rocket, an early version of a steam-powered train. In the 1830s he was based in Northern England, an area heavily populated by mining communities, people whose lives revolved around the digging and distribution of coal – and here was a man who wanted to make that distribution quicker and easier.



So why, for something as apparently uncosmic as coal, does the Rani want to communicate with him? And why have the woods and dales of the locality suddenly become places that it is no longer safe to tread?

Last November, *Doctor Who Magazine* writers Gary Russell and Justin Richards visited the location where this story was being filmed and watched as the camera crew captured over fifty per cent of this story on film, as opposed to videotaping in a studio. This is because in Ironbridge, just outside Telford, exists Busts Hill Open Air Museum, where a whole 19th century mining village has been reconstructed for the tourists providing an ideal background for the production team. Of the two days we were there, one day, the last of the whole filming schedule, was dampened by rain – Colin Baker, John Nathan Turner, Nicola Bryant et al had been standing under cover of umbrellas and trees since quarter past seven that morning and were still doing so at three in the afternoon, having only managed to get two or three shots in between downpours.

Amongst the regulars were two newcomers to *Doctor Who*, Pip and Jane Baker (no relation to Colin), although they are no strangers to the world of SF, having contributed film scripts about Captain Nemo and episodes of Gerry Anderson's highly popular series *Space 1999*.

Directing this story is another newcomer to the series, a talented lady called Sarah Hellings who, despite all the rain and problems, was unfailingly cheerful and kept the whole crew together and happy. Visual Effects for this story are supplied by David Barton, whilst on the costume and make-up side there were a couple of old hands at *Doctor Who*. Fresh from creating Androgums and Sontarans, Cathy Davies in charge of the make-up, whilst *Enlightenment Earthshock* costumer Dinah Collin supplied the costumes.

Joining Colin Baker, Nicola Bryant and Anthony Ainley are Kate O'Mara as the Rani, clad in the tightest pair of leather trousers possible, and Gawn Grainger as George Stephenson. Terence Alexander, best known to tv viewers as *Bergerac*'s father-in-law, plays Lord Ravensworth and Peter Childs, whom *Blakes 7* fans will remember played Arco early on in the series' run and almost managed to join the Liberator crew, plays Jack Ward. His son, Luke, is played by Gary Cady, who recently starred in BBC tv's comedy series *Leaving*, as Keith Barron's son. Also in the cast is Richard Steele, who has previously appeared in *The War Games* and *The Silurians*, William Ilkley as Tim Bass, Kevin White as Sam Rudge, Hus Levent as Edwin Green, Martyn Whiteby, Cordelia Ditton and Sarah James.

With a strong cast, an above-average amount of location work, a good director and experienced writers, *The Mark of the Rani* looks a potential season winner if ever there was one.

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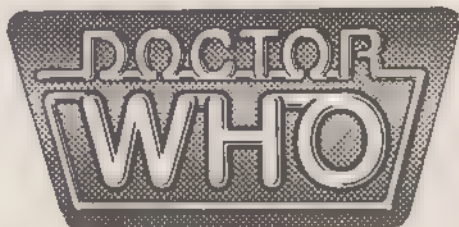
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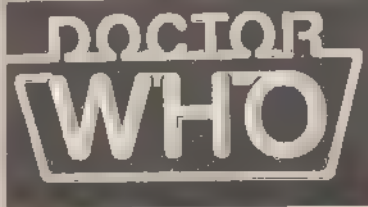
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- 141 Kronos (The Time Monster)
142. Gallaeia (Portrait) (The Time Monster)
143. Vorg and Pletrac (Carnival of Monsters)
144. Jo and Cliff in 'Nuthatch' (The Green Death)
145. Doctor in black & red jacket (The Green Death)
146. Doctor and Linx by Sontaran spacecraft (The Time Warrior)
147. Doctor in agony inside Zygon spacecraft (Terror of the Zygons)
148. Doctor and Leela (Face of Evil)
149. Doctor sitting in armchair reading book (Shada)
150. Nyssa (Close-up) (Keeper of Traken)
151. Doctor and Adric by TARDIS console (Logopolis)
152. Doctor sitting on TARDIS floor (Castrovalva)
153. Doctor in wheelchair in TARDIS (Castrovalva)
154. Doctor studying books (Castrovalva)
155. Doctor and Adric (Kinda)
156. Nyssa & Adric sitting on Nyssa's bed (Visitation)
157. Dr. by TARDIS in harlequin outfit holding mask (Black Orchid)
158. Dr. leaning by TARDIS wearing harlequin mask (Black Orchid)
159. Doctor climbing out of horizontal TARDIS (Timeflight)
160. Doctor looking at 'crystal ball' (Timeflight)
161. Doctor in Omega costume (Arc of Infinity)
162. Nyssa and Doctor (Snakedance)
163. Nyssa (Full length portrait) (Snakedance)
164. Group of Cybermen poised to attack (The Five Doctors)
165. Cyberman being destroyed in shower of sparks (The Five Doctors)
166. Burning shell of Cyberman The Five Doctors)
167. Second Doctor smiling (Portrait) (The Five Doctors)
168. First Doctor (Richard Hurndall) Portrait (The Five Doctors)

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Eric Pringle's *The Awakening* novel is a prime example of what happens when you get the original writer of the teleplay to novelise his own script: he (or she) can take it, mould it into an entirely new medium and produce at the end not only a novel of nearly 150 pages that stands well as a book, but also stays as a reminder of an excellent serial on television that won't upset purists who like to read exactly what they saw on their screens.

Contrary to original suggestions, Pringle has resisted the

whose initial surprise and fright is gradually replaced by curiosity and amazement at all the wondrous things that are going on around him.

Pringle adds a few things here and there, the little Malus in the TARDIS first appears in Ben Wolsey's house, Sir George has an ancestor in the real Civil War, who forced Will Chandler into fighting. The one scene I had expected to



"He heard it coming, like a tidal wave moving in from the horizon at an incredible speed. It came roaring through the sunlit afternoon, a vast towering ridge of sound which blotted out sky and sun and then everything in the world. Suddenly it was upon him. It engulfed his mind. Now he felt he was inside the noise, it had swallowed him up and there was nothing anywhere but this roaring, louder than it was possible for a mind to hold. The impact stunned him. He stared wildly into the sky, then his eyes stared from his head and his mouth creased in pain; his hands went to his ears and he held

his head against the buffeting, and he screamed in a long-drawn-out shriek of pain and terror as the Malus sucked his mind out of him. The people on the Green, startled by his wailing cry, were watching him even more warily now.

"'Out of the way', he yelled at them. 'I must get to the church!' But before they could move, he dug his heels into the horse's flanks and galloped through the shade of the chestnut tree into the hard sunlight on the Green, scattered them in all directions. Sir George Hutchinson, the once proud owner of Little Hodcombe, was answering the call of his new master."

temptation to return to the story in the original four-part version he submitted and keeps the pace going remarkably over the mere two episodes, filling the pages out with some stunningly visual prose that really makes the reader feel that he is sitting on the edge of the Green watching the pageant, or in the church nave observing the Malus breaking through the wall!

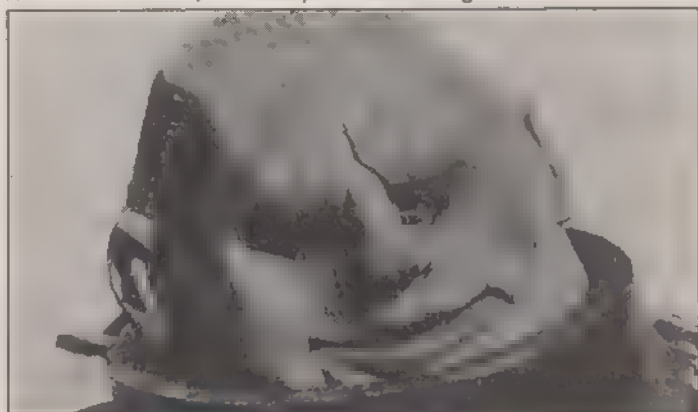
More often than not, you feel akin to Will Chandler,



see reinserted but that wasn't was the one that involved Kamelion, cut on transmission, but surprisingly omitted here as well.

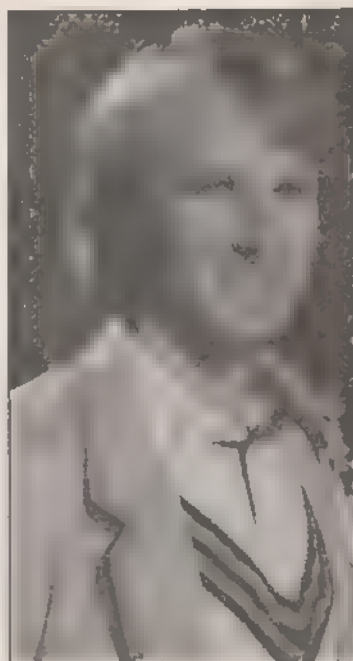
The characters that we met all too briefly on television are also fleshed out considerably, most notably Hutchinson, who no longer seems just a ranting psychopath. He is certainly the eccentric but harmless Squire at the book's opening but by the end, as the Malus' hold gets stronger and more malevolent he becomes more dangerous and unbalanced. Whereas on television, the final scene where Will throws Sir George into the Malus and his death seemed just to be the end of the villain, in the book it seems much more an inadvertent act of mercy, releasing the Squire from the terrible force that has so changed him.

Perhaps the only unsatisfactory part of the whole book is the final section set in the TARDIS. Just as it appeared on television, it is full of clichés of the, "Oh well, you only tried to kill me but now let's be friends," variety. I



must say I'd hoped that Eric Pringle would take the opportunity of killing off Joseph Willow, who was far more the evil-doer than Sir George!

Taking a look at the other two-parters that has so far been adapted for reading, Ian Marter's *The Sontaran Experi-*



ment, and seeing that he, too, took description rather than event to the extreme, I am amazed that so far neither *The King's Demons* nor *Black Orchid*, let alone *Edge of Destruction* or *The Rescue* from the Hartnell era, have yet been attempted. Go on, Target, ask Eric Pringle to do *Black Orchid*


and see what happens!

And just a reminder that the first paperback of 1985 out now is *Frontios* by Chris Bidmead and in hardback out now, for the first time under the W. H. Allen banner are *The Abominable Snowmen* and *The Crusader*.

"Although the Doctor and his companions had withdrawn out of the nave and retreated into the sanctuary, still the ghostly figures advanced unrelentingly, and still the hollow drumming boomed through the roar and smoke of the Malus. Turlough glanced over his shoulder, the

stained glass window loomed above them and scattered fragments of coloured light across the floor and their bodies. 'We're running out of places to run', he murmured to Tegan

"'That's becoming the story of our lives', she sighed."



REVENGE OF THE CYBERMEN

★ ★ ★ ARCHIVES

EPISODE ONE

The time ring takes the Doctor and his friends back to Nerva and then vanishes. But it is a very different Nerva to the one they left. This is a much smaller space ship, a beacon. And the date is several thousand years earlier than their first visit.

There are only four people alive on the ship, as what seems to be a plague-like germ has killed everyone else. The survivors consist of Commander Stevenson, two crewmen, Warner and Lester, and a civilian, Kellman. When they hear the newcomers, the Commander and Lester go to investigate. A Cybermat attacks Warner.

Nerva picks up a message from Voga, thought to be a dead planet since a universal war in which the Cybermen were defeated. But before he can continue, the operator is killed by two armed men. In the underground Vogan city, the leader of the Guardians, Vorus, is talking to Magrik, his chief assistant. They are waiting for a message from an agent.

When the Doctor hears that Nerva has a transmat beam to Voga, he recalls that this is 'the planet of gold'. It does not take him long to deduce that the Cybermen are at work.

Kellman, alone in his office, begins to use a transmitter. A Cyber space ship hanging in space not very far away receives a message, and begins to move away.

The Doctor investigates Kellman's office and finds a bag of gold dust there. He escapes from a smoke trap. Sarah is attacked by a Cybermat and at once begins to show signs of the 'plague'.

EPISODE TWO

To remove the poison from Sarah's system, the Doctor tells Harry to take her on the transmat beam to Voga and then come back at once. Although the pentalion drive is missing, he manages to make the transporter work.

On Voga, Magrik is putting the finishing touches to a rocket. Harry and Sarah arrive there, and are taken prisoner. Kellman is identified as the saboteur on Nerva. The Doctor realises that the man is playing for time – for what purpose? Using a Cybermat to coerce him, the Doctor extracts the pentalion drive from Kellman.

Harry and Sarah are put in a cell and bound with golden leg fetters. They soon manage to release themselves from the soft metal. Councillor Tyrum, the ruler of Voga, sends for Vorus to tell him that he is known to be a man with a mad thirst for power. To maintain security, the City will take over from the Guardians.

Sarah and Harry are pursued by Vorus's men; he thinks they will be able to betray his plans to Tyrum. The Cybermen break into Nerva.

EPISODE THREE

Just as Vorus's men are about to kill them, Sarah and Harry are rescued by Shephrah, Captain of the City Militia.

With Kellman, the Cyberleader is studying a map of the Vogan cave system. He decides that the humans must carry bombs into the very core of the planet—a core that is almost solid gold.

Sarah and Harry explain their situation to Tyrum. Shephrah says that for the time being, his men will not attack the area housing the Guild of Guardians. Vorus tells Magrik to let him know immediately they are ready to start the count-down of the rocket. They will not wait until Kellman has left Nerva; the Cybermen may suspect his story.

Tyrum, after hearing the story of the humans, wonders if Vorus has brought the revenge of the Cybermen upon them again. Once before they attacked the planet of gold, and although they were defeated, since then the Vogans have felt safer living underground.

Kellman is sent by the Cybermen to investigate the Vogan end of the matter beam, as there appears to be a malfunction. The Cyberleader is suspicious of the humans' concern for his men, who will be accompanying the human bomb carriers to Voga.

The Cyberleader tells the Doctor that, once the deadly gold of Voga is destroyed, his force will take over the galaxy. Kellman will be their puppet dictator. The Doctor is surprised; he did not think that Kellman's ambitions lay in this direction. When Kellman arrives on Voga, he is arrested by Shephrah.

The bombs are fastened to the Doctor, Commander Stevenson and Lester by buckles which, when interfered with, explode. Any deviation from their prescribed route will be detected by radar, and the bombs detonated by remote control. They leave by transmat beam and, while their Cyber guards hold off the Vogans, begin their journey.

Kellman tells Tyrum that he was working with Vorus to lead the Cybermen into a trap. They were to be lured to the beacon, and then it would be destroyed by rocket. Sarah slips away to warn the Doctor; as she thinks that he is still there, she takes the transmat beam back to Nerva.

Vorus tells Tyrum that his intention was to destroy the Cybermen, so that the Vogans could live on the surface of their planet one again, instead of cowering in the interior like worms. Tyrum says the plan was insane. Harry cuts across the recriminations with the reminder that they must stop the bombs being planted. Tyrum remembers that a ven-

fact file Featuring by Richard Marson The making of

THE REVENGE OF THE CYBERMEN

No ordinary tale this, with its elements of the supernatural, the destruction of universes and an identity crisis . . .

Reported by Richard Marson

Not every *Doctor Who* story is, or can be, an unqualified success. Each season contains its share of hits and misses and the twelfth season was to be no exception. *Robot* was carried by the regeneration and an intriguing central idea, while *The Sontaran Experiment* was a sufficiently dramatic two-parter. Both *The Ark in Space* and *Genesis of the Daleks* were magnificent stories that won justified acclaim but *Revenge of the Cybermen*, as the final entry of that series, seemed to lack something.

Certainly the production team behind it were less than fond of it. Producer Philip Hinchcliffe names it as his least favourite show because, "We never really got the story exactly as we wanted it. It had started life under the aegis of Barry Letts and it had changed a lot from the initial commission. Money at the time was rather scarce and overall we simply had to agree to a total compromise, because of time and money, which is never a happy position in which to be, whatever your involvement."

Writer Gerry Davis, co-creator of the Cybermen, was also unimpressed with the end result of his work, which was quite heavily re-written by script editor Robert Holmes: "I wasn't, in the end, at all pleased with my connection with the story. Originally I had been told that it all had to be done on the cheap, using one

basic set (the Nerva Beacon) and making sure I didn't write for armies of Cybermen or anything like that. This I did but they apparently had a sudden mid-season budget increase, which meant they could have film work. My script was very different when it appeared and I didn't care for it, I'm afraid."

The Vogans were nothing to do with the original Davis creation and were part of the additions made to his script, along with a title change, as the original was deemed too undramatic. *Revenge of the Cybermen* was definitely a dramatic title—but rather contradictory to the spirit of the supposedly emotionless Cybermen.

For director Michael Briant, the story had a great number of problems, although it did provide him with an after-dinner story for many years to come.

"Actually, making it was more dramatic than what eventually appeared on screen. I always go to locations beforehand and spend a few days virtually by myself, just thinking and setting out all the options. I wanted to spend about a day in the Wookey Hole caves where we were going to film, but the authorities weren't keen on me being down there while they were showing guided tours around.

"They asked if I would mind going down after closing time, about seven o'clock. I said 'fine' but pointed out that I'd have to be there to midnight at least. They agreed saying that they'd lock both entrances as normal, giving me a key.

"With my wife I duly set off into the caverns and after about two hours of wandering about, taking notes, some-

tilation cross shaft opens into the central one to the core.

Sarah reaches Nerva, to find only Cybermen there. Meanwhile, Harry and Kellman make their way along the shaft. They reach the Doctor, but a rockfall stuns him and Kellman is killed. Harry begins to undo the buckle of the rucksack

recovers consciousness. It is eight minutes to the explosion. Using gold dust as a weapon they destroy the Cyber guards. The Doctor defuses the bombs. The Vogan rocket is ready, but the Doctor persuades Tyrum to delay firing until he can rescue Sarah from Nerva.

The Cybermen decide to transfer all their bombs to Nerva, and then adjust the beacon's controls to send it off orbit onto a collision course with Voga—at the weakest point of the planet's crust.

The Doctor arrives on Nerva and finds Sarah. He gets to work on a Cybermat with a bag of gold dust. When the guard returns, the thing attacks him and he dies.

EPISODE FOUR

The Commander and Lester arrive to stop Harry just in time, and the Doctor



body came up. I thought at first he was a security guy but then I saw he was dressed in a wet suit. I asked him how he had got in and he said, 'Oh, I always come in. Can I borrow your torch?' I refused, because I needed it to see with and the man said, 'Right you are,' before going off into the gloom. Shortly afterwards, we heard a little Irish tune whistling from the shadows and both my wife and I began to feel a bit scared.

"I decided to call it a night, even though I hadn't finished but first I asked the caretaker who the man had been and why he had been let in. I was told, 'We didn't let anyone in. He was an Irishman who died down there potholing, three years ago.' Of course I couldn't tell anyone, because my film unit would never have worked there.

"We had also been warned not to make fun of the Witch of Wookey Hole, which is a natural rock formation that resembles a witch. We all took it a bit tongue in cheek and towards the end of filming, a couple of our electricians dressed

the Witch up in a black cloak and broomstick as a bit of fun.

"Five minutes later, Lis fell off a powerboat and was nearly drowned. Terry Walsh rescued her but they were both very shaken and indeed, Terry had to go up to the surface where he was desperately ill. Quarter-of-an-hour later, I was setting up another shot when one of the electricians fell from a rock and broke his leg. The message is clear – don't mock the Witch of Wookey Hole."

Revenge saw the return of the Cybermats, as well as their unfeeling masters. "The main problem in the studio was the Cybermats. I tried to do the same thing I'd done with the maggots in *The Green Death* but it wasn't as successful. I tried doing them in different ways – some were CSO, some like puppets and some were hand-animated. I had looked at the old ones but I decided they were a bit too cute, although in retrospect I have to admit that mine weren't that wonderful either. I really wanted them to look reptilian and snakelike, but they didn't come off."

The Cybermen themselves were designed by freelance company Alexander Bowtell and Michael says of them: "I was happy about the Cybermen. I thought we did them quite well."

The sets used were simply redressed ones from *The Ark in Space*, the serial which was made back to back with this production. "I was working with somebody else's designer, though, which proved rather limiting, not very enjoyable – and considering the sets were rather cheap, not that marvellous. Then there was that terrible revolving planet at the end. There was a line in that scene where Lis had to turn to Tom as the planet grew bigger and bigger on screen

and say, 'Doctor, we're heading for the biggest bang in history.'

"You can imagine the reaction that produced when it came to record it. It's a difficult show for actors to believe in – they're being asked to destroy a couple of universes between now and teatime and they have to find a way of doing it that is real."

Incidental music was provided by Carey Blyton: "I think that's probably because I had a reputation for wanting to be different. It was usually Dudley but Carey was a good change."

Being one of the earliest recorded Tom Baker stories, Michael thinks this is why he was chosen: "When I was engaged, Tom was still really finding his feet. I was terribly nervous. As an actor, he was trying to do his own thing but the script wasn't stylistically very different. As director, I was caught in a chicken and egg situation – on the one hand there's Tom being terribly successful in fights à la Jon Pertwee, and there's Tom saying, 'But I don't want to do it like this.'

"I would ask him how he wanted to do it and Tom would say, 'I'd rather not.' In the end, we would compromise and he

SAVED MONEY

would win – but only just. I could balance the changes. Everything grew very quickly in rehearsal and it was my job to nurture that growing. When things were patently lousy, I dropped them."

Kevin Stoney, ex of *The Dalek Master Plan* and *The Invasion*, appeared as Tyrum while William Marlowe, who had been Mailer in the 1971 story *The Mind of Evil*, was Lester. From *The Seeds of Death* came Ronald Leigh-Hunt as Stevenson and David Collings, of *Mawdryn Undead* and *The Robots of Death* fame, played Vorus. Michael Wisher, whose *Doctor Who* credits are too numerous to mention, was Magrik and Christopher Robbie, who had been in *The Mind Robber*, was the towering Cyberleader.

For the dead crew members seen at the beginning of the story, the director saved money by using plastic mannequins, instead of costly extras. Stock footage was used, as Sarah is seen watching the crew's old videotapes and freelancer John Friedlander was responsible for the beautiful Vogan masks.

The story was novelised for Target by Terrance Dicks and was the first BBC video release on account of its popularity at the Longleat convention, unedited and in a highly inaccurate cassette cover.

Overall, *Revenge of the Cybermen* was an enjoyable but sadly undemanding four episodes, which remains popular among fans – if not with the cast and crew who produced it. ■

The beacon begins its collision course. Before he can be stopped, Vorus fires the rocket. Tyrum shoots him dead. No one knows how to change the course of the missile.

The Cyermen quit the beacon, leaving Sarah and the Doctor tied up. They can see the rocket from Voga coming nearer. They manage to free themselves, and the Doctor is able to direct the Commander as to how to deflect the rocket. It hits the Cybership and explodes.

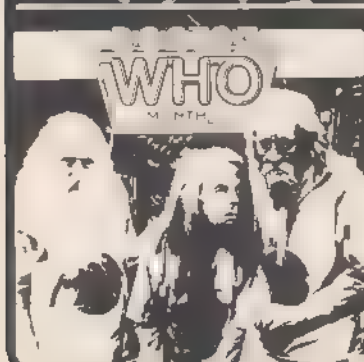
Just in time, the Doctor is able to stop Nerva and take the beacon back into its correct orbit. Harry returns to the beam. The three friends enter the Tardis to return to present-day Earth. ■



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Tom Baker
as the Doctor

Colin Baker

interviewed

The Sixth Doctor speaks with Gary Russell and Justin Richards and we record the Baker's dozen replies to their questions...

Colin Baker is a very difficult gentleman to interview! Every answer, statement or question is accompanied by a twinkle in his eye: a clue that despite the seriousness of that answer, your question has been answered by a man with an unusual sense of humour. He also has an astonishing talent for side-tracking his interviewers.

He may be nearly six feet tall, well-built and with the look of a manic power, but beneath it all, Colin Baker is a very gentle man, and both a pleasant and exciting person to interview. Over the course of two days, whilst filming *The Mark of the Rani* in Shropshire, he grabbed every available chance to talk to us, whether sitting on a plastic tree or sheltering under a multicoloured umbrella from *The Two Doctors* (see page 10 for how you can watch Colin's side, off screen).

Colin's route to the sixth Doctor has taken him through Shakespeare's *Hamlet* and *Macbeth*, historical dramas like *Henry V* and *Richard III*, and modern drama like *Julian Barnes*, and the programme that first made him a household name both here and abroad, *The Brothers*, where he played the scheming Paul Merroney.

Clad in the multicoloured jacket of famed 'bad taste', complete with Blackpool rockers trousers and horrific green shoes, and only an ever-changing one badge at his side, the sixth Doctor strode around the woods and hills of Shropshire as if it was something Colin had been doing all his life, not just under a year.

Groups of small children, on educational school trips to see a museum of 17th-century... more interested in watching Colin going through the motions of fighting evil and saving the universe again, despite the rain. Although so far, he'd only been on our screens for one four-part story, it was clear he was already the Doctor to the show's viewers.

Doctor Who Magazine: So what had Colin been doing when he was asked to play the Doctor?

Colin Baker: "I was touring with a play called *Suddenly at Home* with a lady called Ann Aston and I was in Richmond when I got a phone call from John Nathan-Turner, who rang me and said, 'Look, I want to talk to you - can you come in to London?' 'Well, what's it all about?' I asked, but he said he would rather tell me when I got there. I thought I knew what it was: it was the summer and someone wanted me to go and open a lido or something and he'd used up his *Doctor Who* friends and so I was branching out a bit further - I still got asked to do things like *The Brothers*.

"So I trotted in to his office and he said it was a preliminary chat with a view to

...and I was in Richmond in Blackwood and wandered into the exhibition and that's where I heard the rumour about Peter Dinkley playing the Doctor. As far as I know, that whole thing was a rumour manufactured by the press and I am sure he never offered it to me. I considered it for a while and then I read it in the papers!

"I don't know Peter was having a bit of a... I don't know that was something he had to keep very quiet about. Then I met with John and the then Head of Series and Serials at the BBC, David Reid, and we talked it over. They said, 'Go away and think about it', and I had two more weeks



...how did I think I would play it? I said I'd love to play it and we talked at some length as to how I would approach it. And a week or a good few weeks after that, he said he wanted me to do it. Basically, I thought the reason John had asked me because he saw something in me as a person which he thought I should be doing.

**How many of the members of the
factor is actually the factor, the man?**

an enormous strain on the system. On the one hand, there are other things — some similar to what has gone before, Martinelli's intractability, for example. I was also worried that it should be clear the Democrats



On a few old tapes, I must have
switched between twenty
songs - and I enjoyed it!

"It wasn't compulsory but I thought it was one way to assimilate the program, although there's no way I'd want to slavishly copy any of my predecessors in to assimilate that which is the Doctor and then wonder what characteristics I should add myself. I found it very useful to mean I understood what I was talking about when I said 'the Welsh Bontaran' or 'Daleks'."

How long did it take to develop the second offer and be the new Doctor Who? "In the moment John first mentioned it, I was like, 'That's brilliant!'"

He is actually from a planet called Gell
 ray. So even though he looks like you
 he does have two hearts and six
 limbs. So he's different - maybe
 we won't share the same values.

Even though he does not always tell the truth, he is a very intelligent and sensitive person. He has a sense of humour, a love of language, he expresses himself in other people's words. I will move away from the obvious and quote – I'm more interested in some of the less obvious quotes. I will mention to site a few into each script.

Originally these quotes were my idea, but now the writers are taking them and are slipping them in, too. We do a lot ad-lib - there's a nice one in *The Two Doctors* about Columbus, but they have to be worked out in rehearsal. Most of the changes come from the Director or the Producer or the Producer's

Colin Baker interviewed

Run. (That's a big rehearsal that occurs after we've been rehearsing for about a week.)

"After that time, John comes to see it, and says, 'How about saying this there?' And a lot of the things he adds are things I've wanted to do anyway but thought they'd say no to – but if John suggests it, well that's all right!"

How did your own costume evolve?

"That's one area I was heavily involved in. I spent a lot of time trying to think of something for me and I kept coming back to something like the Master wears – very black and severe, but of course it was totally impractical and unsuitable for me – you can't have two people doing that. Then I rather dried up on ideas for something to go with my personality – so John said it therefore ought to be something with very bad taste. I accepted that and the costume designer, Pat Godfrey came up with some drawings which were stunning, all multicoloured – and in extraordinarily good taste! We kept saying 'But that's far too nice – go away and try again' and eventually she came up with what I have now.

"I think what's clever about this is that it is appalling taste, in the sense of what is juxtaposed with what, but the overall effect is very eye-catching and I'm rather fond of it. I have no strong wish for it to change – unless the natural evolution moves it on. It might have odd details change, though, for practical reasons but I'm happy with it.

"As for the cat... well, one of the few contributions I made was the badge. Personally, I love cats and it's always easier to choose something you like yourself – like Peter with cricket and so I suggested a cat motif. There are going to be refinements on it – and there are reasons for it, which I won't spoil future scripts by divulging but it certainly isn't a restorative! But it is symbolic.

"There is a quotation that goes: 'I am the cat that walks by himself and all places are the same to me'. Now if you stick the word 'times' in there 'I am the cat that walks by himself and all times and places are the same to me'. I think that sums up the Doctor, his own being, prowling through life. If you ever observe cats, they are very contained, very sure of themselves and do ridiculous things – just like the Doctor!"

What about developing the character of the sixth Doctor?

"Developing isn't really a conscious thing. A thing develops by feeding backwards and forwards between people. There's John Nathan-Turner, who's a very strong producer, with a good eye for what is good in stories and characters and I believe – not just because he cast me – his eye is *the* best one on the



With John Nathan-Turner, who in Colin's view, is "a very strong producer, with a good eye for what is good in stories and character"

programme and I trust absolutely what he says. He has ideas, writers have ideas – even I have ideas, heaven forbid, and it's like (breaking into his best Carl Sagan impersonation) an organic, growing thing. The character in *The Twin Dilemma* was obviously the post-regenerative character – very excessive.

"So many actors have said to me, 'You are really lucky, you've got the best part

in the country,' and it is. It's like playing Robin Hood, William Tell and King Arthur all in one. It's very much in the current mythology, it's been going for twenty-one years now. It's not like playing Hamlet – even though each Doctor has the same name, each one is different. You can't research a character like the Doctor, you can only look at the past, and see what went on. But even the past



Colin Baker interviewed

isn't anything very strongly attached to my Doctor."

On the less theoretical side, how does rehearsing for a show like *Doctor Who* go on?

"You start rehearsing, for instance, on a Monday and go right through until the following Saturday morning. Then the Monday after, you have something called a Technical Run, where all the senior cameramen, lighting men, soundmen, etc. all come into what is essentially a blank room, with chalk marks on the floor and you go through the script, so they know roughly what *they've* got to do in the studio.

"The next day, you have the Producer's Run and sometimes the writers come along to that and they all give you notes, suggestions and ideas, cuts or whatever and the next day is the first of three in the studio – starting about midday, so that the sets can be put up. So if there are any changes, you've got about twenty-four hours to get used to them! They're never drastic changes though. Before all that, we normally do a couple of days' location film work, although on *The Mark of the Rani* we've got lots more, because nearly fifty per cent of the story is on film."

What's it like, being a regular in a long-running series where, apart from Nicola Bryant and the producer's team, everyone changes from story to story?

"The atmosphere is great – we have a good time. We always have the same camera crew in the studio, and I've known them from other programmes – we get on very well. I flatter myself that I'm a fairly easy person to get along with, and I'm not at all autocratic. There are people paid to do jobs: writers to write, directors to direct, producers to produce and actors to act.

"Of course you discuss things with them but I would hate to be in the position where my power was such that I could say, 'No, I want that cut, I want this line in,' and all that – because I think when you're this closely connected with it, you are least qualified to know best."

Are you interested in the technical side of the programme making?

"Very. There is no way you can't be. You have to know what is going on, or you can't help properly. I like to have an understanding between myself and the cameramen and the soundmen, so that they feel they can come up to me and say, 'Look, it would help us if you shifted your weight onto your left foot for that line,' things like that, rather than do seven takes before someone asks the director: 'Could you ask him to...'. If you've got that sort of rapport going, it works much better."



Would you like to get into the technical side?

"Writing – no. It's a fantasy, but I know I'm not disciplined enough. Directing – well not right now, because I'm doing this part, which is sufficiently absorbing to keep my interest. I have been directing for the theatre in the past – and would envisage doing so in the future, but directing television? No, it's not an immediate ambition."

What about your plans for the future, in relation to *Doctor Who*?

"I think my first instinct was to say I can't bear to think of anyone having done it longer than me. So that means I've got to do it longer than seven years! I've seen nothing so far to make me change that opinion – I'm enjoying it very much – I expect to carry on doing so. It's like being paid to play cowboys and Indians in real life. It's all great fun. I like it!"

What is your reaction to all the 'fame and fortune' that goes with each actor who becomes *Doctor Who*?

"I'm partly used to it, because of *The Brothers* – although the reaction was different, as old ladies threw things at me and struck out with umbrellas – I was the original JR character, really! I love it – what's the point of going into this job if you are not prepared to accept the fact

that you might be sitting eating your soup in a motorway café when a coach-load of eighteen-year-olds arrive and you have to cope with it? If you don't like it, go and hide for ever. I like it as a phenomenon; although occasionally it does intrude on your private life, but you live with it.

"However, you are still only human and if you are sitting with your wife having a candlelit dinner you can get the worst thing, which is when someone comes over and says: 'Come and join us, we're having a dinner party,' and you say, 'Well, actually I'm here because I want to talk to my wife,' and they get offended and there's nothing you can do.

"You either have to offend them and say: 'Look it is terribly nice of you, and I'm sure you are a nice person but we don't know you, so no thank you,' and they go, 'Oh you're flaming rude,' and stomp off, or you don't go out very often. But little kids are wonderful. All you have to do to them is say 'Hello' and smile and you've made their day. Even if it is a little inconvenient you know it is balanced by the plusses in their lives. I get very cross with actors who say, 'Oh, I want my privacy.'"

What do you enjoy most about the series?

"I enjoy the physical challenges. I've said this to John, so he keeps giving me things to do! Like in this one, there's a pit I have to try to jump over, grab hold of the chains and nearly slide down and all that stuff. It tears the flesh off your hands but I enjoy the challenge. In *The Two Doctors*, I hung on a Kirby Wire, like you see in circuses, but it wasn't the danger of falling in that which worried me but the harness they put me in. As you may have noticed, I'm not exactly sylphlike and as I was hanging there, all droopy, the harness dug in and I found it quite difficult to breathe – there was nowhere for the lumps to go! I would hate to have a stuntman, because I just love to have a go. Diving off things and all that. You may have guessed: I'm slightly mad!

"Some of the other actors this week said I was mad to go downhill fast on a trolley but I said no, because you can always tell if it's a stuntman – he holds his head at a strange angle to hide his face – it's better to see that it is actually the Doctor in danger.

"I've always said the Doctor must be practical, which sometimes means physical action. If you are going to genuinely frighten someone into telling you things, you've got to make them have a real fear that you're going to hurt them. That was my intention – to be unpredictable. What I want is for people not to think, 'This is how he'll react in this situation.' One time he may be very lethargic and allow himself to be caught, the next he'll do something extraordinary!"

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John Tulloch and Manuel Alvarado

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THE TWO DOCTORS

It does seem rather strange that after twenty-one years of time travelling, the Doctor has never met himself through any means other than 'special influence', whether that be Omega, the Time Lords, or even Rassilon himself. But here with *The Two Doctors*, the meeting is purely co-incidental – quite by accident, the Doctors transgress the first law of Time and bump into each other. Exactly what happens when the Second and Sixth Doctors come face to face, helped by Jamie McCrimmon and Peri Brown respectively, can be seen in this three-part serial by ex-script editor, and writer of last year's classic *The Caves Of Androzani*, Robert Holmes.

Last September, director Peter Moffatt, who last directed Colin Baker in *The Twin Dilemma* and Patrick Troughton in *The Five Doctors*, took his crew all the way out to sunny Seville in Spain, to find locations to fit this epic story and made great use of the locale, so that not only does it look like Spain but it has an authentic Spanish atmosphere.

SONTARANS' COME-BACK

Apart from the return of the Doctor and Jamie, that highly popular breed of monsters that Holmes himself created over ten years ago, the Sontarans also make a come-back, led here by Marshal Stike and his subordinate, Varl. The Sontarans are a warlike race, seemingly dedicated to winning the eon-long war against their enemy, the Rutans, the green, globular creatures we met in *The Horror of Fang Rock* in 1977. The Sontarans, with their neckless, potato-shaped heads, stubby build and wand-like guns, first came to our attention in the 1974 story *The Time Warrior* when a lone Commander, Linx, crash-landed in the Middle Ages and used a time machine to kidnap scientists from the late 1970s to help repair his ship. The Third Doctor, then assisted by Sarah Jane Smith, managed to overcome Linx and sent him to his death as he tried to blast his way out of the castle he was trapped in.

Our second encounter with the clones from Sontar occurred in *The Sontaran Experiment* in 1975, as one Field Marshal Styre, hiding on the solar flare-damaged Earth of the far distant future, was trying out hideous experiments on his human subjects, to ascertain

whether they were a formidable fighting force. Styre was literally deflated by the Doctor's attack and it seemed that Earth was free of the Sontaran menace for good.

In *The Invasion of Time* in 1978, we saw the warlords crashing their way through the corridors and citadels of Gallifrey, the Doctor's homeworld, in an attempt to master time-travel for themselves and rule the cosmos. There they were defeated by a combination of the Time Lords' skill, the Doctor's ingenuity and the Wisdom of Rassilon, whose ultimate weapon, the D-Mat Gun saw the end of Stor, the leader and the Doctor's memory of the whole event. Now once again, we find the Sontarans hovering around Earth, first in the distant depths of space, attacking an apparently harmless Space Research Station, and then in the Spain of today.

Holmes has also created a new race of aliens for this series, the Androgums, humanoids whose main claim to fame throughout the galaxy is in the culinary line and who only seem to be interested in the finer points of food and their stomachs. Of the two Androgums we shall get to know, there is Shockeye O' The Quawncing Grig and Chessene O'

The Franzine Grig. The latter, according to the Space Station leader Joinson Dastari, has been "technically augmented", thus raising her brain-power quite considerably. It is Chessene who seeks the secrets of the famed Kartz Reimer time experiments, although her exact motives, and whether they have anything to do with Dastari's plans, are more than slightly clouded with deceit.

Shockeye, meanwhile, prefers to accept Chessene as a friend and help her out, so long as he has ample opportunity to further his experiences in cooking and eating things. And when the opportunity comes to travel to Earth and savour some of the delights it holds, especially some strange things called humans, he is naturally anxious to accompany her.

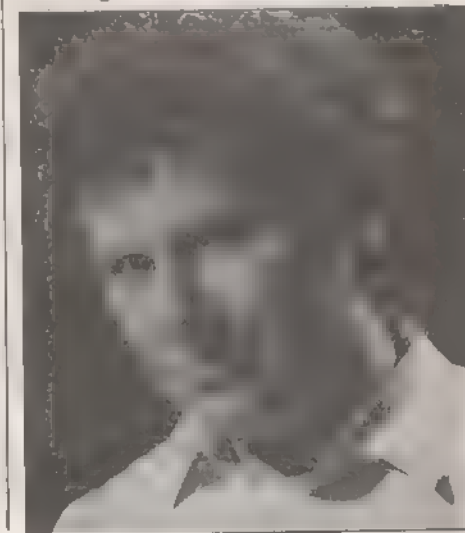
Exactly how the Kartz-Reimer experiments, Shockeye's hunger for flesh, Chessene's hunger for success, Sticke's hunger for victory and the Doctor's general hunger cause them to get together remains to be seen, but one feels sure it could easily sweep the board for votes in this year's Season Survey Poll.

Joining Colin Baker, Patrick Troughton, Nicola Bryant and Fraser Hines are a whole host of guest stars. On the side of the humans, there is Laurence Payne as Dastari: Payne last appeared in 1980 as Morix, leader of the Argolins, who ran *The Leisure Hive* and before that as Johnny Ringo, the gunslinger in *The Gunfighters* in 1966. James Saxon plays Oscar, the failed actor-turned-waiter at

the Spanish restaurant and making a cameo appearance as the Dona Arana is actress Aimee Delamaine.

For the aliens in the Androgum mould, there is John Stratton as Shockeye and one-time villainess of the Federation in BBC tv's *Blakes' 7*, Servalan herself, Jacqueline Pearce as Chessene.

The Sontarans are represented by Tim Raynham as Varl, whilst Stike, the leading villain, is played by Clinton Greyn, whom viewers may remember as Ivo, leader of the villagers in the Tom Baker vampire story, *State of Decay*. Supplying the incidental music to this show is the popular Peter Howell, and designing the sets is the very talented Tony Burroughs.



Michael Briant has been involved with *Doctor Who* since the early days, when rehearsals for a William Hartnell episode took place in a British Rail canteen. Here he discusses his contributions to the series...

Union and Threshold House in London's Shepherd's Bush is not only the home of *Doctor Who*'s current production team but also of the whole range of the BBC's many drama series and serials. Here can be found many of the 'big names' associated with the making of the programme over its twenty years, employed on a variety of shows from *Tenko* to *Tripods*. In one of the small offices of the building, I met director Michael Briant, currently engaged on the popular vet series *One by One*, to talk about his extensive work on *Doctor Who*.

I asked Michael how he started his television career.

"When I was twelve, I went to the Italia Conti drama school and became a child actor until I was about twenty-one. Then I became a Stage Manager in theatre, before moving to the BBC as an Assistant Floor Manager.

"The second thing I worked on was an early Bill Hartnell *Doctor Who*, which we rehearsed in a British Rail canteen and recorded not at Television Centre but at the BBC's Riverside studios. I loved television, staying on for about six years, becoming a Production Assistant (now termed Production Manager, before taking the internal director's course. I became freelance after a while, directing fairly easy shows like *The*

MICHAEL BRIANT

DIRECTOR



New comers and *Z Cars*, before Barry Letts offered me the six-part story, *Colony In Space*.

"I think that was probably the least successful of my stories. The monsters were these kind of primitives and they didn't say anything except 'Ugh!' so they were rather limited! We filmed a lot of it in a china clay quarry with those lovely round huts built to act as the colonists' settlement. Malcolm had written tents in his original script and I wasn't sure about that, so I thought, 'Let's have prefabricated igloos.'

"They also had to have ultra modern transport around them, so we used vehicles called Haflans, which I hadn't seen in England at the time but which are probably dated now! It was all a question of pioneering new ideas. The IMC Robot caused a lot of problems – at first it simply refused to move and then when it did, it went right out

of control and crashed into the set!"

The early seventies *Doctor Whos* had a very distinct feel to them, emphasised by action, glamour, colour and electronic music, as well as the dynamic direction of artists like Michael. "Jon himself was a very glamorous, over-the-top Doctor. He wanted to look good and I found it an absolute pleasure to make him look good. It was a smashing image – the sort of stylish, sophisticated, charming, witty man that was the Doctor was also Jon. Of course, the stories were very good, too – they all had a central truth which we could go into and enlarge."

Michael directed perhaps the archetypal Pertwee story to be seen in this light – *The Sea Devils*. "That had a lot of action. We worked a lot with stuntmen like Stuart Fell, who played my little Sea Devil. Whenever he died, he'd do a back-flip or something really dramatic – the other stuntmen would say, 'Come on, Stuart, you're not being paid for that,' but he used it to learn new techniques, so I got the most marvellous deaths without having to pay for them!"

"The Sea Devils walking out of the sea was the hardest scene to orchestrate in the whole story. It had to be done at high water, because at low water the shelving was so gradual they couldn't actually get under the waterline. On the day we wanted to film, high water was six o'clock in the morning but we compromised and said seven o'clock. That meant most of us getting up at five to set up, or for costume and make-up to do their job – quite an undertaking in itself. It was half-past seven before we could begin. Then they discovered that the helmets filled with air and they couldn't get them under the water, other than by bending right over, which let all the water in. They ended up nearly drowning themselves – especially as they couldn't hear when I shouted 'Action!' That said, we did it in two takes."



Left: Trenchard and the Master in *The Sea Devils*; Top right: The Doctor and Clifford Jones in *The Green Death*, Below left: *The Sea Devils'* flash gun, Below right: Leela in *The Robots Of Death*



There was a vast amount of film of *The Sea Devils*, much of it based around the beaches and cliffs of Portsmouth and some old sea forts.

"We couldn't go to an oil rig as we'd originally planned, because the authorities refused permission, so we had to use these forts. I went out to see them in a little boat with my designer and we both found them terrifying. I'd hate to spend a night in one of them. All we had to do was reproduce that

feeling in the studios - hence the weird angles and echoes."

For the scene where Jon and Katy climb up the side of the sea fort, we had a Royal Marine Commando abseiling team - a big guy and a little guy. The big guy was a private - dressed as Jon - and the little guy was the officer, dressed as Katy, with a blonde wig. Of course he got sent up something rotten. That scene was spoilt several times by sun getting into the lens, or by fog, or because it was raining. We had to do the whole thing about five times!"

The *Sea Devils*' distinctive flash guns were another of Michael's innovations. "I knew what I wanted quite early on. In fact, the very first thing I insisted on was those string vests - I positively refused to work with nude monsters! The trouble with doing a show like *Who* - and doing so many - is that you tend to say, 'Oh, not another gun.' For the *Sea Devils*, I wanted something else - and the idea of this flat dish with an explosive appealed, because to have rays takes so much lining up. What I wanted was something that didn't look like a gun at all - after all, why should somebody else's technology look like ours? The flash gun was fast, terribly easy to shoot and it looked terrific."

Michael's striving for the best nearly got him into hot water on *The Sea Devils*, however. "Naval intelligence had given us posters of nuclear submarines with ridiculous propellers on the end of them. When the

visual effects designer Peter Day and I were talking about it, I said, 'Look, this is Mickey Mouse. There's no way we're using those propellers.' So we stuck another one in and ended up getting quite close to the real thing - they came right down on top of me and wanted to know where we'd got our information from!"

The Sea Devils sported one of the weirdest ever incidental music scores, by Malcolm Clarke, part of which is available on the Doctor Who The Music album. Was this a move to be different? "Oh yes. I was trying in every way for something new. I think Malcolm would agree that it wasn't altogether successful. I asked too much of him. I was pushing too hard for too much music and I relied on it too heavily. It didn't worry me at all, until I began to realise that other people found it jarring and discordant - which are reasons why I'd liked it originally anyway! I do any show for myself, hoping my tastes will please enough people to make the show successful - *The Sea Devils* music was a mistake perhaps, but that's the way I have to work."

The next Briant-directed story was another Pertwee classic, *The Green Death*. "That had more problems than most, though in a way it was the best one I did - certainly the most relevant. It was years ahead of its time - that kind of pollution is still happening now. The maggots, of course, were very difficult to make work on screen. We solved them in the way big feature films do now - by not having one solution. There were hand puppet maggots, CSO maggots, maggots on strings, balloons painted as maggots - when people saw them they couldn't say, 'Oh that was done like this.'"

"One of the exciting things about the serial was actually to go to a mine and go down in a cage to the face. We did that to get the feel of it. Making a cage descend in the studio was a major headache - we used CSO but it didn't work that well. For the green glowing effect on people's skin, we used an effect nobody had used very much, called front axial projection. You put a coloured gel



INTERVIEW

over a lamp on the axis of the camera, which makes the light glow – when the camera superimposes it on the flesh of the 'victim' it was inventive and impressive, I thought."

I noticed in episode six that some of the location work is mixed with scenes where a location backdrop has been CSO'd onto the actors in the foreground. Why couldn't everything have been done on location?

"There simply wasn't time to put everything on film that I'd wanted, so I sold one of our studio days to have a bit more. That I meant I had to play one or two scenes apparently on location against a CSO background – partly Barry's idea but it didn't please any of us in the event."

I asked Michael how the casting of Katy Manning's fiancé Stewart Bevan had come about. "It was a difficult part to cast – a brilliant, idealistic young Welsh professor possibly able to play the guitar, too! When I first started on the show someone said, 'Please see Katy's fella for this part.' I said, 'No. This is a business. I'm not into doing favours. I just want to do the best possible *Doctor Who* I can, and I don't want to be in the embarrassing position of saying no, so it's best I don't see the guy.'"

"I then proceeded to interview five, ten, fifteen, twenty-five people but I couldn't find anybody right. I was tearing my hair out until somebody suggested Stewart Bevan. I hadn't seen him, he came in and was absolutely perfect. When he'd read his stuff he said, 'Actually, I have to tell you I'm Katy's fiancé.' He got the part because he was a good actor but I had to laugh at what I'd gone through to find him, after my early high principles about casting the leading lady's boyfriend!"

Filming on location in Wales for *The Green Death* had more than its fair share of humorous moments. "Metebelis Three" (seen in episode one) was done in a tiny quarry alongside the mine. I mixed what I shot there with stock footage and put a blue filter over the camera lens. Visual effects provided us with a load of bits and pieces to throw at the TARDIS and we covered all the trees and rocks with this Christmas tinsel stuff, lighting it with blue fairy lights. It used to get dark about half-past five, so I filmed it last thing over two days, the only thing being we got coachloads of people turning up to watch – some trips were specially laid on. So poor old Jon was trying to look butch, two feet off the ground being filmed from a low angle, while spectators – and there were maybe a thousand of them – could be heard saying 'Look at him, trying to look brave... it's not like this on the telly.'"

"Also in *The Green Death*, we had this hillside that was supposed, in the script, to be bombed by a squadron of Phantoms or something. There was no way the Air Force could come up with it: they just weren't available. We could have used stock material, but I didn't like the idea, so we ended up with a two-seater helicopter. Then of course, we couldn't afford the bombs, so our visual



effects designer said, 'Lavatory cisterns.' I said, 'I beg your pardon?' and he said, 'Ballcocks.' 'Yes, quite,' I replied, totally confused. 'Ballcocks look like bombs, don't they?' he explained. 'As a matter of fact, I've got seventy-five ballcocks from another show. How about sticking a sort of little fin in them and ditching those?' I said, 'Great!'

The Green Death saw Katy Manning leave the show. Had this been a difficult time as far as emotions were concerned? "Yes. It would have been sad for Jon and Katy to be splitting up anyway; they'd been together so long and were extremely good friends, but with Stewart there, it became almost like Stewart taking Katy from the show in real life as well as in the story. Some of the rehearsals

became quite tense and everyone got quite weepy."

"There were times in the canteen where one was pussyfooting around the whole issue, trying to be tactful and separate people's emotions from their work. But it was all there in the script – even down to having Jon drive off into the sunset. I worked terribly hard to get that. I wanted the shot of Bessie silhouetted on the skyline against the sunset. I filmed it about half-past six one evening, but it looked like a night shot, because I wanted it shot straight into the sun, so the light had to be filtered right the way down."

The following season, Michael directed *Death To The Daleks*. This featured a whole spectrum of difficulties to be realised from Terry Nation's script. "Really it was feature film material. We were being asked to do impossibilities. I think the city guard worked, though – you just didn't see the wires holding it up."

"We built a scaffolding tower on the side of a cliff location and for most of the shots it moved around suspended from a hoist. It was difficult and had to be done a lot of times, but it was worth it in the end. For other shots we used CSO in the studio."

"The polystyrene city, on the other hand, didn't work. Time is ultimately the thing – with time you can do anything, even with a *Doctor Who* budget. My *Doctor Who* city didn't work, so when I had to realise one for *Blake's 7*, I approached it in a different way. It's all a learning process, you see."

It was about this time that Michael Briant became Michael E. Briant. Why? "There is a famous actor called Michael Bryant and he used to get all my letters, which he found incredibly boring and I used to get all his, which I found wonderful and very interesting. I used to get letters of congratulations on my performance in such and such a play."





"He asked me to change my name – as an actor I'd been Michael Tennant – but I thought at that stage in my career, it would be too difficult – I was just beginning to get established. Hence I added 'E'."

After *Revenge of the Cybermen* came *The Robots of Death*. "I discussed the style of the show with all the actors for about an hour, my designer, Ken, brought along models of the sets and we had all these art deco reference books. With Pamela Salem we discussed how she would carry herself and move."

"*Doctor Who* is very instant – if after your initial work, the robot won't move or the maggots roll onto their backs, you have to be able to improvise. To do that you have to be working with actors to whom you can say, 'Forget everything we've discussed. We'll shoot it this way.' It's a total team effort – they must trust me and I them, because I can't have a great intellectual argument if I decide to change something."

The Robots of Death boasted some quite stunning visuals. "I had a terribly good designer, Ken Sharp. When we saw the script we said, 'Oh my God, not more robots!' The leader of the robots had been written by Chris as this great big butch type, so I cast a little Scottish actor without letting Philip know until it was too late! Chris didn't mind the changes – it's what it's all about and I didn't want to go into the cliché of silver sets and giant robots."

"Ken and I went down to see open-cast mining operations in Cornwall to get an idea of how it was done and how our mining ship would move. Sitting in the aeroplane we said, 'What are we going to do?' I suggested that maybe in a future society we'll be able to

redecorate our offices instantly by pressing a button. I said, 'Why don't we have every room in different historical styles?' Ken then suggested the whole ship being art deco. To fit in with this and solve our cliché problem, I suggested art deco robots."

What had it been like working with the team of Tom Baker and Louise Jameson? "Louise is a smashing actress. Working with people like that you can always sit down and

say 'Is it real?' 'Does this really happen?' When Louise was being violent it was real, while in the story her physical violence could have turned her into a kind of superwoman. We avoided that by concentrating on realism. If in real life Louise Jameson had thumped someone as hard as she did in the story, then they'd collapse."

"Tom was very refreshing. He took the show, shook it up and it was very exciting – he quickly created a role. There was a scene in *Robots of Death* where I said to Tom, 'What I want you to do is to come round the corner, hide behind this pillar and two robots will go by. You see Louise on the other side, jump across that corridor, slide through that door and hide behind the table.' Tom said, 'How boring!' So I asked him what he'd like to do – his suggestion? 'Why don't I climb up and hang from a chandelier, then slide down some banisters and get on a trolley with a cloth over me?' He went on for twenty minutes before adding, 'Alternatively, why don't I just come round the corner, hide behind this pillar etc. etc.'"

Would Michael consider returning to direct for the programme now? "Given that I'm offered it and I'm free, I'd love to do it. I learnt more about the business of directing *Doctor Who* than anything else. My serials taught me how to do television – there's no effect now that would frighten me. For instance, I now know that there is no way I can CSO actors in front of backdrops – it just doesn't work."

Michael is undoubtedly one of the show's greatest directors, and we can but hope for the day when his name will appear once more on the end credits of a *Doctor Who* story.



Top left: *The Guardian in Colony In Space*, Top right: *Exxilons from Death To The Daleks*, Bottom left and right: *Scenes from The Robots of Death*

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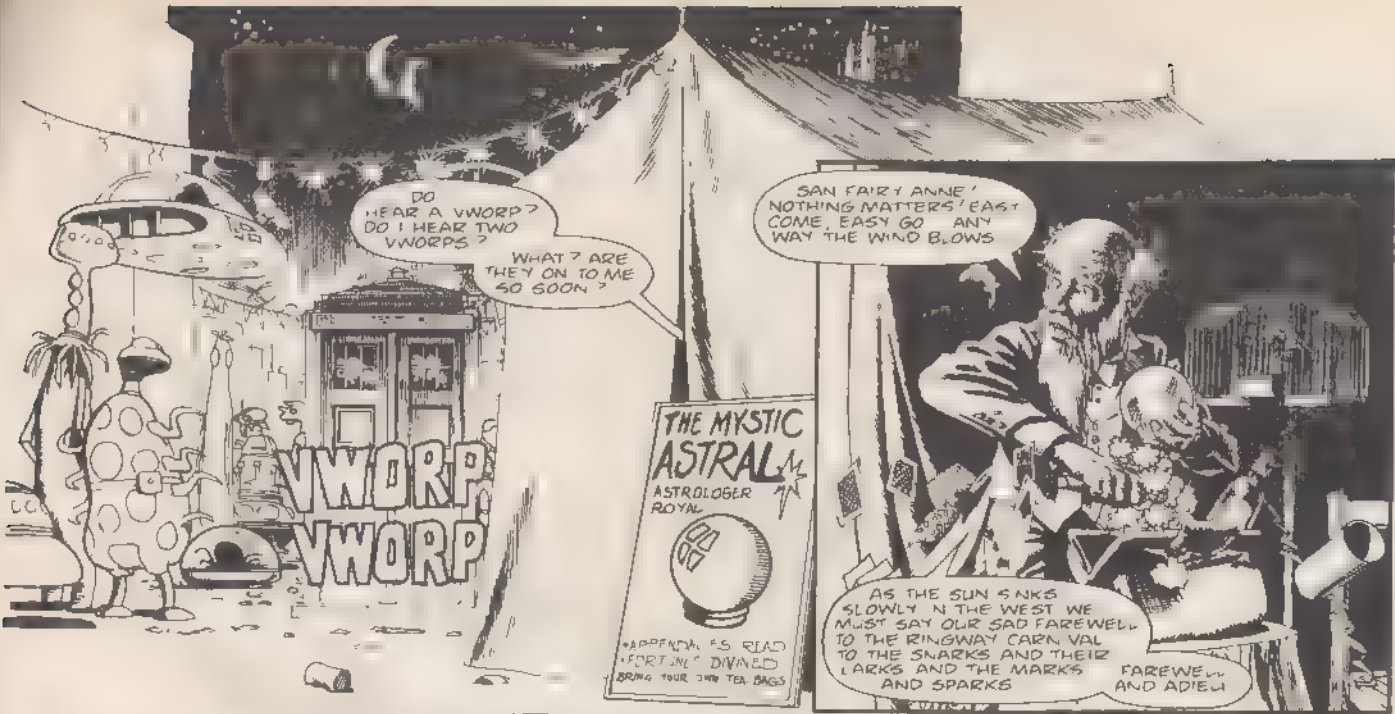
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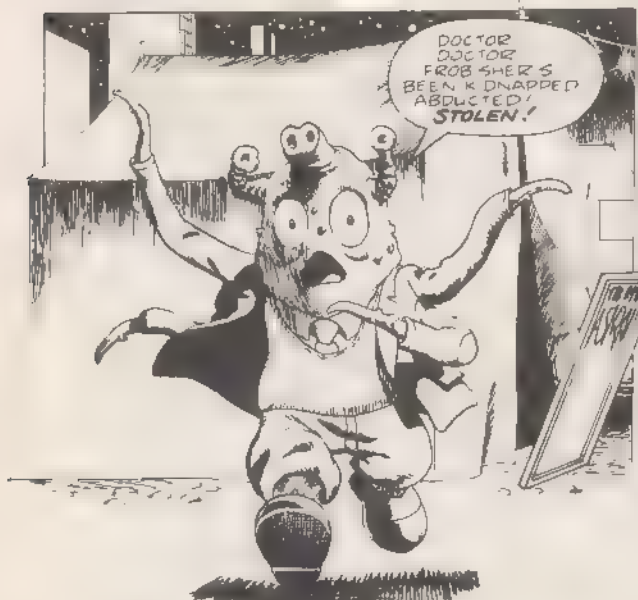
NOT SO FAST MY FINE FEATHERED FRIEND! TO THE BATPOLES ROBIN



BEAM ME UP SCOTTY



GASP THEY'VE GONE! VANISHED!



DOCTOR DOCTOR FROB'SHER'S BEEN KIDNAPPED! ABDUCTED! STOLEN!



TAKE COVER DOCTOR THERE'S GOING TO BE AN EXPLOSION ANY MINUTE



WHY WHAT HAVE YOU DONE?

I'VE ADJUSTED THE GRAVITY NULLIFIERS ON POLLY'S VOID TRAP

THERE'S NOW A ZERO-GRAVITY FIELD STRETCHING ABOVE THE TRAP AND INTO THE UPPER ATMOSPHERE SHE'LL BE HAPPIER UP THERE THAN IN A CAGE





THE LONG MONTHS OF CONFINEMENT AND CAPTIVITY FELL AWAY AS POLLY DRIFTED COMFORTABLY IN THE UPPER REACHES.

SHE STRETCHED HER TENDRILS LUXURIANTLY ALLOWING A SLIGHT BREEZE TO CARRY HER AWAY AND IN HER DELIGHT AND EXULTATION

BLOSSOMED

M.E.S. BELOW HER DOCTOR AS MOFF STOOD ALONE AND DEJECTED FOR POLLY HAD SAILED AWAY WITH HIS HEART IN HELPING HER TO ESCAPE HE HAD LOST HER FOR EVER.



I SHOULD FEEL HAPPY BUT JUST FEEL WRETCHED



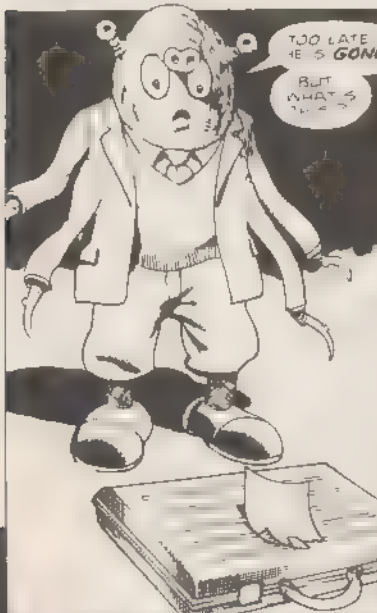
DOCTOR

DOCTOR



DOCTOR!

ORP!
ORP!



TOO LATE HE'S GONE!
BUT WHAT'S THE POINT?



MONEY!
A SMALL FORTUNE!



AND A NOTE

HERE'S A CONTRIBUTION TO THE ZIGLOT TRUST COURTESY OF INTRA VENUS NO PROBLEM KEEP YOU GOING FOR ANOTHER YEAR THEN WHO KNOWS?

LOOK TO THE DOCTOR

HE'S RIGHT OF COURSE HERE'S TO YOU DOCTOR TO YOU THE FUTURE AND THE NEXT TIME WE MEET



AND MAY HEAVEN HE LIVES ALL

NEXT THE CABINET OF ASTROLABUS!



UNSUITABLE FOR CHILDREN?

We view the critics' case

Since the early 1960s, people have been writing to complain that Doctor Who has had a bad effect on young viewers. Martin Wiggins considers the case for and against the complaints in the early days of the programme . . .

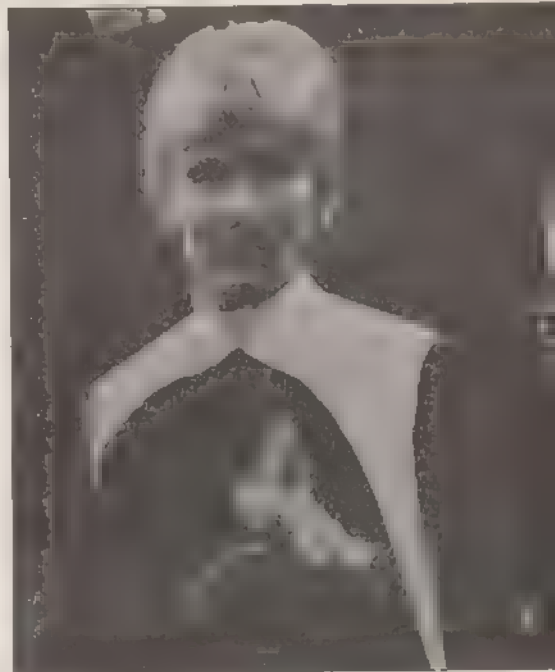


Doctor Who fans are well-known for complaining about their favourite programme, but they aren't the only ones: the general public has done its fair share of fault-finding, too.

If people don't like a story, they reach for their pens and write letters to the *Radio Times* about it. If a well-loved character is written out of the series, they do the same. Sometimes parents get worried that if children copied what they saw in the programme they might hurt themselves, so they complain about things like the fourth Doctor's taste in dangerously long scarves, or the *Earthshock* Cybermen's taste in polythene gift-wrapping.

Once the BBC even received a number of letters from viewers who were angry that the production team of the Jon Pertwee story *The Daemons* had stooped to blowing up a church in the name of entertainment, the special effects man who built the model took this as quite a compliment! But the complaints which have caused most controversy over the years are the ones saying that *Doctor Who* is not suitable viewing for children.

The stuff that nightmares are made of? Above: a menacing Dalek; Below: Maaga, leader of the Drahvins; Below left: Bok, from The Daemons



People were very concerned about violence on television in the early 1960s, when *Doctor Who* began, but the letters that anxious parents wrote to the show's original producer Verity Lambert tended to complain that their offspring were being frightened by the series. Scenes like the one in *The Keys of Marinus*, where the giant Ice Soldiers melted out of a block of ice and came to life (which Peter Davison himself remembers being scared by) gave children nightmares,

UNSUITABLE

FOR CHILDREN?

and when the Doctor's companions Barbara and Susan found a dead body floating in the river in *The Dalek Invasion of Earth*, one tv critic banned *Doctor Who* from his family home.

Indeed, it was this story which prompted the first complaints from within the BBC: the Head of Family Broadcasting, who was responsible for children's programmes at the time, protested to the Drama Department that it was "unacceptably frightening" to show the Daleks patrolling the streets of London. Verity Lambert publicly denied that *Doctor Who* was horrific and remarked, like many producers after her, that the children writing to her also complained – that the programme was not frightening enough.

Nevertheless, throughout 1965 there were rumbles of discontent from parents and reviewers. One film critic, having seen the Peter Cushing film *Doctor Who and the Daleks*, felt sure "children would suffer nightmares after watching this kind of thing"; he later felt "very sad" when his "more knowledgeable colleagues" told him that children identified with the Daleks.

A tv reviewer objected to a scene in *Galaxy Four* in which one of the evil female Drahvins tortured the Doctor's companion Steven by removing the oxygen from the airlock he was trapped in: "It will finish on the side of the angels, I am sure; but it is nightmare food, and could raise trouble among feminists as well as psychiatrists."

After seeing the Daleks and their allies plotting the destruction of Earth in *Mission to the Unknown*, a mother wrote in to the *Radio Times*: "I should like to know what some other mothers think of BBC1's *Doctor Who*, because I think it is horrible. I know children can stand a lot these days, but surely they can be given interest and excitement and entertain-

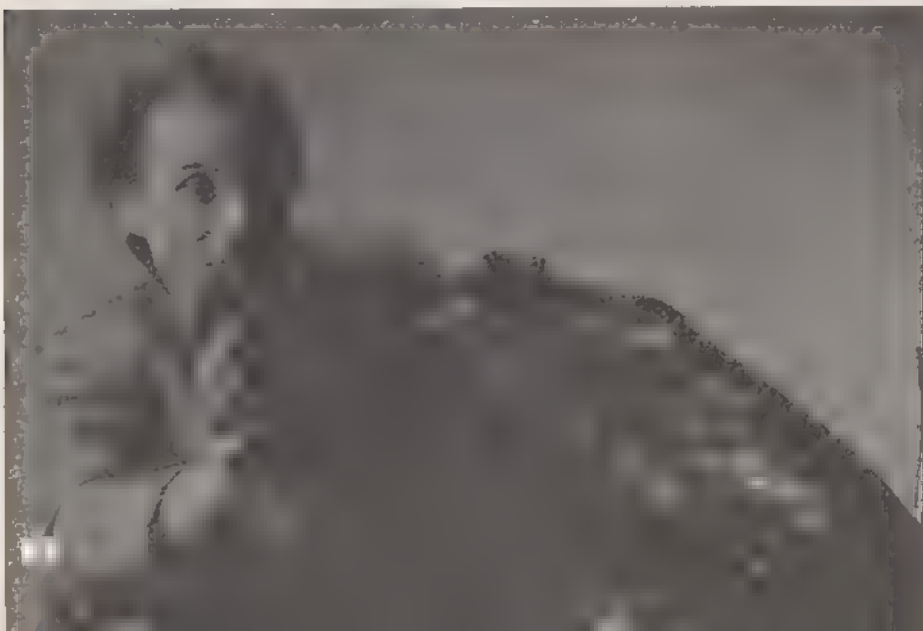
ment which is not horrifying? I like to think that if the planets are inhabited, it is by people more advanced than ourselves, not by demons."

Other mothers duly wrote in. "My two daughters aged seven and five love the programme and sit enthralled while I quake with fright," said one. Another

asked if she was right in thinking that *Doctor Who* was a children's programme; the Editor of the *Radio Times* replied that she was not, though the show did have a large audience of children.

The biggest controversy during William Hartnell's time as the Doctor, though, was over an unusual sequence in *The Massacre* (1966). One thing producer John Wiles particularly wanted was for *Doctor Who* to take death seriously, and when it came to showing the massacre of the Huguenots in sixteenth-century France, he went all-out to emphasise the horror of the event. To this end, live actors were rejected in favour of a series of woodcuts from the British Museum, which showed people being drowned, burned, impaled and so on. "Needless and nightmare-raising," according to one tv reviewer, the sequ-

This page Above A chilling moment from *The Tomb Of The Cybermen*, below *The Macra* closes in on the Controller. Opposite Above *Underwater Menace*, Below *The Cybermen strike terror*, in *The Tomb Of The Cybermen*, and Right, *Doctor Who And The Invasion*



ence also received criticism from parents in the form of letters to the *Doctor Who* office and to newspapers.

Innes Lloyd, John Wiles's successor in the producer's chair, was very concerned about the issue of horror and was worried by a phone call he received after the early Patrick Troughton story *The Underwater Menace* was shown: "We showed a man being given an injection to give him fins, and a nurse rang me up the next day and said, 'Do you realise how many children we have in hospital today and who are having injections? They will be scared to death!' And of course that's true, we hadn't thought about it. It got right to us. Luckily, what did happen was that all the children going into hospital to have injections were demanding to have the injections that the person on *Doctor Who* had been given!"

Next in line for criticism was *The Macra Terror*. As usual, the monsters, this time giant, slime-oozing crabs, were thought too frightening, but there was a new dimension, too. The story masked an insidious threat to a human colony with a holiday camp atmosphere, maintained by mind control which turned even the Doctor's loyal companion Ben into an enemy. Letter-writing parents felt this new level of psychological horror was unacceptable at teatime on a Saturday, but their protests were as nothing compared to those which followed the screening of *Tomb of the Cybermen* that autumn.

In the week following episode 4 of that story, the BBC showed the first edition of *Talk Back*, a viewers' forum designed to allow members of the public to discuss programmes with the people who made them. On the agenda this time was *Doctor Who*. One parent complained that *Tomb of the Cybermen* was so horrific that it reduced her six-year-old



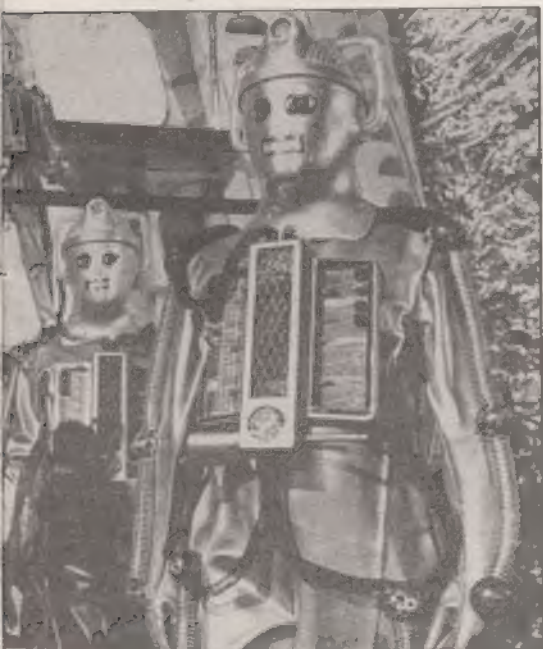
to gibbering, and another focused on one particular incident: "I was horrified at the violent scene in *Doctor Who* last Saturday evening, where the coloured man, Toberman, bashes into the Cyberman with his metal claw, and the camera concentrated far too much on the number of blows on the Cyberman; after which they proceed to concentrate on the Cyberman's innards oozing out. I can't think of anything more disgusting and revolting and unsuitable for children, and this programme is put on at a time when even small ones might be around."

A lady with a longer memory referred to the stabbing of the churchwarden Longford in *The Smugglers* the previous year. The co-scriptwriter of *Tomb of the Cybermen*, Kit Pedler, defended the violence of his creations as "horror perpetrated by unhuman beings", beings which children would not confuse with their parents as psychiatrists were worrying. He also insisted that this was violence and horror in a fantasy context, and that it was therefore not harmful to younger viewers; this was the official line taken on the issue by the production team. The children themselves insisted that they had never been frightened by *Doctor Who*, and the next edition of *Junior Points of View* had letters defending Toberman's attack on the Cyberman.

Curiously enough, though the media kept up the image of *Doctor Who* as a show that frightened children out of their wits, producer Peter Bryant says that in his entire run on the programme, from *Evil of the Daleks* (1967) through to the end of Troughton's reign, he received only one letter from an anxious parent, who was upset that her child had been frightened by the Cybermen. Peo-

ple were becoming more interested in complaining about current affairs programmes, and when in 1969 there was a row about the violence in another series, the BBC showed an extract from *The Seeds of Death*, in which an Ice Warrior kills a technician, as an example of a more acceptable form of television violence.

Episode two of *Terror of the Autons* (1971) brought *Doctor Who* back into the field of controversy. After it was shown, the BBC received phone calls objecting to several sequences, including the plastic armchair which smothered its helpless occupant, the doll which came to life and strangled a man, and the end of the episode when the Doctor pulled a rubber face mask away from a policeman to



UNSUITABLE FOR CHILDREN?

reveal the blank features of an Auton.

Throughout the country, children were having nightmares about *Doctor Who* — one young boy who watched that episode alone reportedly woke up gibbering about a doll that was hiding behind his wardrobe. The press took up the story, asking, "Has the BBC gone too far?" Journalists argued that the new "teatime terror" that *Doctor Who* was beginning to present was unfair to children, and they offered the series an ultimatum — "Change your ways or else change your hours."

Even the Police Federation complained about the story: they had been trying for some time to persuade children to think of their local bobby as a friend, and were worried that the BBC might have undermined their efforts by showing a policeman as a faceless killer. Later in the serial, the death-dealing plastic daffodils drew further objections, and finally *Doctor Who* was mentioned unfavourably by Baroness Bacon in a House of Lords debate on the mass media: "I wonder what has happened to *Doctor Who* recently," she said, "because many children must have gone to bed and had nightmares after seeing the recent episodes."

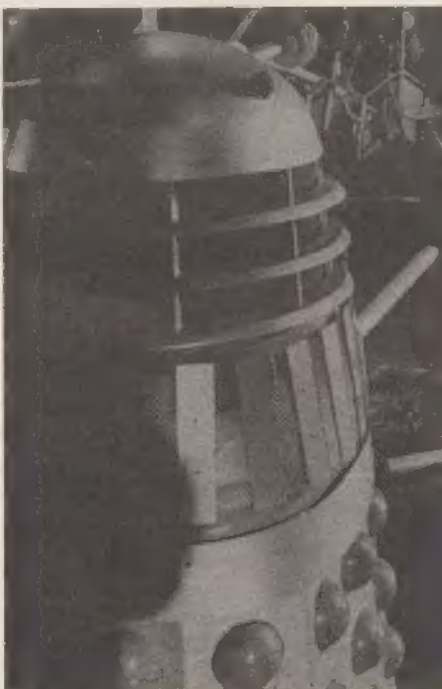
What the fuss was really about was the way the story developed Peter Bryant and Derrick Sherwin's policy of using familiar earthbound settings to add to the horror. By making dolls and plastic flowers deadly, scriptwriter Robert Holmes was taking that horror literally into the nursery, and that, he said later, was hitting a child where it had least defence. Producer Barry Letts quickly established stricter controls on violence and horror and insisted that the programme should not use everyday objects, especially as weapons; even today, people associated with *Terror of the Autons* say they "learnt their lesson" with that story.

The people "upstairs" at the BBC continued to keep a close eye on *Doctor Who* for some time afterwards. Part of this observation came from an audience research team that was preparing a report on violence on television, which was eventually published in January 1972. The team's method was to sit through hundreds of hours of programmes counting up the number of violent incidents they contained. On that basis, *Doctor Who* came out as the most violent drama series, with an average of four violent incidents in every episode.

A worried Barry Letts, defending his programme, stressed that this was violence of a very different order from that in other shows: "We take great pains to have no blood or nastiness or anything



Above: Slaar from *The Seeds of Death*; below: a scene from *Doctor Who* and *The Evil of the Daleks*.



like that. There is no explicit cruelty. We never show a spear going in, or blood coming out. We are working in a completely different realm from that of programmes that concentrate on human crime and violence."

He also made the point that the Doctor was against violence and never carried a gun. There was really no cause for concern, though, as nobody else took the

report's findings very seriously.

It was not until *Planet of the Spiders*, more than two years later, that *Doctor Who* came under fire again, this time for showing characters bullying the odd-job man Tommy, who was mentally handicapped — a bad example, it was thought at the time. Nearly a year later, the story sparked off a bigger controversy when a psychiatrist accused it of making children afraid of spiders. The BBC denied all knowledge of this "epidemic of spider phobia", and said that the giant spiders in the story "were not like ordinary spiders." In fact, when the special effects designer Ian Scoones submitted a large, hairy model spider as the spiders' leader the Great One, Barry Letts decided it was too frightening and told him to make a less realistic version, which was used in the story.

The BBC's disclaimer was not enough for that self-appointed television "watchdog" and Secretary of the National Viewers and Listeners Association, Mrs Mary Whitehouse, who told the press: "We have said all along that this type of horror programme has an effect on children. Now at last a psychiatrist has said so. The BBC admit that they have done no research into the effect of television on children under five and that this programme is really meant for the intelligent ten-year-old and over. Yet they persist in putting out *Doctor Who* at 5.30 in the evening.

"We intend to ask the BBC as a matter of urgency to finance independent research into the effect of *Doctor Who* on the under-fives, and, in the meantime, ask them to switch the programme back to 6.30."

The BBC responded by keeping *Doctor Who* where it was in the schedules, and the general public responded by pointing out that many children who didn't watch *Doctor Who* were terrified of spiders, while many who did, weren't.

This was not the only time Mary Whitehouse complained about *Doctor Who*. She had first spoken out about the series in January 1975, a few months earlier, at a conference in Manchester discussing children's television. Though Shaun Sutton, the Head of the BBC's Drama Department at the time, stressed that *Doctor Who* taught children courage and morality (and showed extracts to prove it), Mrs Whitehouse said that doctors had told her the programme gave children nightmares.

For the next two years she was to campaign for it to be shown "after the normal bedtime of young children". She finally got her wish with *The Face of Evil*, which the BBC showed at 6.20, a fact the NVALA reported in its newspaper *The Viewer and Listener* with obvious satisfaction.

However, it would take more than this to silence the critics of *Doctor Who* for ever...

CONTINUED NEXT MONTH

DAY OF THE DALEKS





MAWDRYN UNDEAD